

**LIZIANE KUGLAND DE SOUZA**

***THE MAGIC PUDDING:***  
**A VERBAL AND PICTORIAL TRANSLATION**

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***THE MAGIC PUDDING:***  
**A VERBAL AND PICTORIAL TRANSLATION**

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This story started with professor Ian Alexander suggesting that I should translate *The Magic Pudding*, a 1918 Australian classic he had read as a child and which could become the basis for my Master's research. I had graduated a year earlier with a monograph supervised by professor Alexander on the translation of proper names in Lewis Carroll's *Through the Looking-Glass*, which I had translated after *Alice's Adventures in Wonderland*, both with Jorge Furtado. Professor Alexander's suggestion was promptly accepted and I started to read the book on the same day. I liked it so much that I was simultaneously astonished to find such a brilliant children's novel and to realize that it was still unknown in Brazil. As I read it, I could not help noticing the great number of relationships with Lewis Carroll's *Alice* books, so popular in our culture and which have received dozens of translations and adaptations into Portuguese. Norman Lindsay's illustrations looked as modern, amusing and brilliant as his prose and poetry, so I immediately started researching about his art as well. What I found made me astonished to realize that his artistic oeuvre was also virtually unknown in Brazil. I would have to translate *The Magic Pudding*, and both Lindsay's words and illustrations would become the basis for my Master's research. It was decided.

For introducing me to the artistic and literary works by Norman Lindsay, for being such a kind and supportive teacher, friend and human being, I am and always will be grateful to Ian Alexander.

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“and what is the use of a book,” thought Alice,  
without pictures or conversations?”

Lewis Carrol, *Alice’s Adventures in Wonderland*

## ABSTRACT

Based on my unpublished translation of *The Magic Pudding* (1918), Australian children's novel written and illustrated by Norman Lindsay, this thesis aims at demonstrating the peculiarities of translating illustrated children's literature. Therefore, it analyses the role of the illustrations in the translation while raising questions on literary adaptation at a time when new reading media and technology compete with the printed book for children's attention. Given that *O Pudim Mágico* is the first translation of the novel into Portuguese and due to the importance of the illustrations in the narrative, I propose a foreignised translation to preserve Australia's cultural and natural elements, in particular foods and animals, visible in the target text. For the same reasons, both the text proper and the illustrations are regarded as texts, respectively verbal and pictorial, in opposition to the verbal and pictorial peritexts added to the target text. This study is divided into four chapters: 1) a presentation of the author's biography and oeuvre, as well as of the context in which *The Magic Pudding* was written, followed by a detailed summary of the novel, a discussion on the peculiarities of translating for children and, mainly based on Lawrence Venuti and Gérard Genette, a justification for the foreignising approach with the employment of peritextual elements; 2) a presentation of Javier Franco Aixelá's strategies to translate culture-specific items in order to discuss the treatment of proper names that hold cultural meanings; considering the target reader, the addition of peritextual elements, such as new illustrations combined with a verbal preface, is suggested as a means to avoid the employment of footnotes; 3) an analysis of the influence of Lindsay's illustrations on the translation with suggestions for the treatment of the verbal target text; 4) a discussion on issues of adaptation and transmediation of children's literature, with suggestions for treating the verbal and pictorial texts in the transposition of *O Pudim Mágico* from printed to digitised media; based mainly on the studies by Lars Elleström and Ellen McCracken, digital reading devices such as Amazon Kindle and Apple iPad are analysed to conclude that the novel's target text is deemed to be a translation in print format, a remediation on Kindle and a transmediation on iPad.

Keywords: Adaptation. Australian Literature. Children's Literature. Culture-Specific Items. Intermediality. Norman Lindsay. *O Pudim Mágico*. Paratext. *The Magic Pudding*. Translation. Transmediation.

## RESUMO

A partir de minha tradução para o português brasileiro de *The Magic Pudding* (1918), novela infantil australiana escrita e ilustrada por Norman Lindsay, o objetivo desta dissertação é demonstrar as peculiaridades da tradução de literatura infantil ilustrada. Portanto, este estudo analisa o papel das ilustrações na tradução, enquanto levanta questões sobre a adaptação literária em uma época em que novos meios e tecnologias de leitura competem com o livro impresso pela atenção infantil. Como *O Pudim Mágico* é a primeira tradução da novela para o português, e devido à importância das ilustrações na narrativa, é proposta uma tradução estrangeirizada para que elementos da cultura e da natureza australianas, especialmente alimentos e animais, permaneçam visíveis no texto de chegada. Pelas mesmas razões, tanto o texto propriamente dito quanto as ilustrações são tratados como textos, respectivamente, verbal e pictórico, em oposição aos peritextos verbal e pictórico acrescentados ao texto de chegada. Este estudo é dividido em quatro capítulos: 1) apresentação da biografia e obra do autor, bem como do contexto em que *The Magic Pudding* foi escrito, seguida pelo resumo detalhado da novela, uma discussão sobre as peculiaridades da tradução para crianças e, baseadas principalmente em Lawrence Venuti e Gérard Genette, as justificativas para a abordagem estrangeirizante com o emprego de elementos peritextuais; 2) apresentação das estratégias de Javier Franco Aixelá para a tradução de itens culturais-específicos para discutir o tratamento de nomes próprios contendo significados culturais; considerando o leitor-alvo, é sugerido o acréscimo de elementos peritextuais, tais como novas ilustrações combinadas com um prefácio verbal, a fim de evitar o emprego de notas de rodapé; 3) análise da influência das ilustrações de Lindsay na tradução, com sugestões para o tratamento do texto verbal de chegada; 4) discussão sobre tópicos de adaptação e transmediação de literatura infantil, com sugestões para tratar os textos verbal e pictórico na transposição de *O Pudim Mágico* de meio impresso a digital; com base principalmente nos estudos de Lars Elleström e Ellen McCracken, dispositivos digitais de leitura como o Amazon Kindle e o Apple iPad são analisados, concluindo-se que o texto-alvo é considerado uma tradução em formato impresso, uma remediação em formato para Kindle e uma transmediação em formato para iPad.

Palavras-chave: Adaptação. Intermídia. Itens Culturais-Específicos. Literatura Australiana. Literatura Infantil. Norman Lindsay. O Pudim Mágico. Paratexto. The Magic Pudding. Tradução. Transmediação.

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## TABLE OF ABBREVIATIONS

CSI = Culture-specific item

*OPM* = *O Pudim Mágico*

PP = Pictorial Peritext

PT = Pictorial Text

SC = Source Culture

ST = Source Text

TC= Target Culture

*TMP* = *The Magic Pudding*

TR = Target Reader

TT = Target Text

VP = Verbal Peritext

VT = Verbal Text

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## INTRODUCTION

This thesis is the result of my unpublished translation of *The Magic Pudding* (1918), Australian children's book written and illustrated by Norman Lindsay (1879 – 1969), into Brazilian Portuguese. It is also the result of two research processes: one carried out during the translation process, and the other carried out a posteriori, as a reflection on it. Besides introducing *The Magic Pudding* and Norman Lindsay's artistic and literary oeuvre into both UFRGS's academic environment and Brazil's literary system, this study aims at demonstrating that children's literature poses specific challenges to the translation. Especially considering the role of the illustrations in the narrative, it also aims at a reflection on the option for domesticating or foreignising translations, on the differences between translation and adaptation, and on the impact of digital reading technology on children's literature and, consequently, on its translation/adaptation.

The annotated translation of *The Magic Pudding – O Pudim Mágico* – has relations to other studies on translation and on Australian literature recently carried out at Instituto de Letras – UFRGS, such as Monica Stefani's doctoral dissertation on her translation of Patrick White's *The Solid Mandala* (STEFANI, 2016) and the translation of Henry Lawson's short stories by professor Ian Alexander et al., among others. This particularly favourable environment for translation studies and Australian literature will be improved with the inclusion of a research on children's literature, which merits more academic attention. Although Australia's literature has been object of academic interest in recent years, it is still poorly represented in Brazil. In fact, the same can be said about Australian culture and nature as a whole. Therefore, I will propose a source-oriented translation, with the addition of paratextual elements, to provide the child reader with information about Australia, in particular its animals and foods. As the focus of this study is the relationship between words and illustrations in children's literature, I will also suggest strategies to deal with verbal and pictorial elements in printed and digitized renderings of the novel.

Children learn to draw, or rather to express themselves graphically, at an early age, usually years earlier they are able to read and write, which means they can “read” pictures before they can read words. Letters are graphic symbols, lines created on a surface with a pen, a pencil, a brush, and ink or paint, representing a sound. Letters combined make words and, ultimately, written language, which represents spoken language. Drawings usually consist of lines created on a surface with a pen, a pencil, a brush, and ink or paint, representing people, objects, landscapes, and whatever is seen in the “real world”. Drawings can also be abstract

and not (or only subtly) represent “reality”. Written language can also be abstract and not (or only subtly) represent “reality”. Infants are often able to recognise letters, before they are able to identify them as symbols, let alone to identify what they symbolize. Children who have an early contact with printed books and have stories read aloud to them can detect an association between the graphic symbols on the page with the sounds uttered by the out-loud reader. They will point at pictures to have information confirmed or repeated, when they have still not mastered language, but are able to say words and are learning e.g. the names of animals or colours. The out-loud reader will then confirm that a certain drawing represents a dog or that its colour is really yellow, like the infant’s socks, for instance. They often point at words to hear them again, as when they realize that, at a certain point of the reading, the adult starts singing or does something analogous to singing, with rhythm and a detectable pattern – e.g. rhyme and meter – which is different from the usual speech in conversation. Soon, infants will point at words they spot on other surfaces outside books: signatures on paintings, brands on labels and on billboards, lettering on their clothes, etc.

Elleström (2010) points out that drawings represent reality in iconic form whereas writing represents it in symbolic form. Infants still see the symbols as drawings, but they already can tell them from actual drawings, although they cannot actually “tell” the difference. When they start scribbling, it is common to add letters to their doodles, often large sized in comparison with the pictures, which shows that they see the combination of pictures and words as a whole. Figure 1 shows drawings by my three-year-old nephew that exemplify this early combination of graphic symbols. The first picture consists of only graphic symbols emulating letters, which according to the child, as informed by an adult’s annotation, represented the sentence “Godmother, I love you.” The second depicts a human figure and his name, written with the letters QILT, meaning, according to the child, “Rubem.” The third shows my “portrait” and my nickname, which he had just learned to write:



Figure 1: Adrian Bittencourt, 2003.

At least in our culture, which probably is due to the form we think education, when children learn how to read and, especially, to write, they gradually replace drawings with words, which often results in quitting drawing altogether as they grow up. It is sadly common to find adults who never draw or who never express themselves artistically; those who keep doing it are regarded as artists or, at least, artistic. This is curious, since most of them used to doodle as children and probably improved their skills to a certain point, when they just quit, or stopped being stimulated. Only those identified as talented, hence able to profit from their talent, are “allowed” to continue, whereas the vast majority are apparently not. A sentence by Ernesto Sábato defines this phenomenon:

*Todo niño es un artista que canta, baila, pinta, cuenta historias y construye castillos. Los grandes artistas son personas extrañas que han logrado preservar en el fondo de su alma esa candidez sagrada de la niñez y de los hombres que llamamos primitivos, y por eso provocan la risa de los estúpidos*<sup>1</sup>. (SÁBATO, 2000, p.10)

Canonical visual artists like Pablo Picasso, Wassily Kandinsky and Paul Klee valued children’s art, including their own early drawings, and manifested their wish to be able to draw or paint like they once were. Whether we preserve our artistic drive or put it aside as we grow up, we can still remember the importance of the illustrations in our early readings, inasmuch that we sometimes remember stories’ pictures better than their words. Accordingly, illustrations are so fundamental for children’s stories that not only are they ubiquitous in this literary segment, but they often replace the verbal text, partially or entirely, depending on the target reader’s age. In the case of *The Magic Pudding*, as it will be discussed further in the first chapter, it is not possible to affirm that the illustrations are secondary to the verbal text (VT). Norman Lindsay was primarily a visual artist and a newspaper illustrator too, which influenced the way he arranged his novel to highlight the narrative role of the pictures. Therefore, the illustrations are here regarded as pictorial *text*, not adjacent, but central, and as important as the verbal text proper for the translation process.

The addition of illustrations, as well as of word-based material, to the target text raised the question of whether *O Pudim Mágico* (henceforth also referred to as *OPM*) should be called a translation or an adaptation, an issue often related to children’s literature. Is the notion of “source-oriented translation” synonymous with “translation proper”? Is a target-

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<sup>1</sup> “Every child is an artist who sings, dances, paints, tells stories and builds castles. Great artists are strange people who have managed to preserve in the depths of their soul this sacred candor of childhood and of those men we call primitive, and that is why they provoke the laughter of the stupid.” (Translation mine)

oriented translation necessarily an adaptation? What elements, if any, divide a translation from an adaptation? Is “alteration” synonymous with “adaptation”? How much alteration is *allowed* and how much is *required* in the translation or adaptation of children’s literature? These questions will be discussed in this study, especially in chapter 4, followed by a reflection on printed and digital reading media.

These are also times when we witness the emergence of scholarly discussion on the role of new reading technology in literary and translation studies, as well as on the culture of image. As regards children’s literature, such discussions are particularly significant, considering a text not only translated to another language, time and culture, but also transposed to another *technical medium* (ELLESTRÖM, 2010). The medium through which a text is read – whether printed or digitized, whether on an e-reader or on a tablet computer – affects the reading experience and might affect it to such an extent that it might not be called (only) “reading a book” anymore. In order to analyse these changes in the way a child reads books, all the elements of the literary work will be taken into consideration: pictorial and verbal, textual and paratextual (GENETTE, 1997). This translation comprises two kinds of annotation: it refers to the annotations that are the substance of this thesis, aimed at students, researchers, teachers, translators and scholars who are interested in children’s literature, translation and literary studies; and it also refers to the verbal and pictorial “annotations” (rather, verbal and pictorial *peritexts*) added to the target text and aimed at Portuguese-speaking children.

The initial research was carried out along with the translation process and focused on the author’s biography; Australian history, geography, nature, food and culture in general, particularly *culture-specific items* – CSIs (AIXELÁ, 1995); and other specific vocabulary, such as nautical and food-related terminology. The translation process started with careful reading and recordkeeping of whatever historical, geographical, cultural, lexical, poetic or pictorial items that required further attention. From the beginning, I also kept a log of the translation process, with all the curiosities, concerns, questions, solutions, changes and every thought that could be useful for the translation itself and for the reflection on it afterwards. The novel’s title in Portuguese, *O Pudim Mágico*, was an early decision that would influence following decisions and solutions, in particular the addition of a verbal peritext (VP) to inform the reader about the Australian meaning of the word “pudding.” The grounds for this and other translational quandaries and decisions will be discussed further in this study.

The whole translation process took me a year to have a preliminary version of the text and another year to proofread and edit it. The first step in the translation proper was a draft of

the verbal text in prose, and next, of the verbal text in poetry: the poems/songs were only transformed into poems/songs in Portuguese (including semantic and phonetic aspects, meter and rhyme) after the whole text had been translated. The last elements to be translated were the characters' proper names, whose treatment is central in the present study, since they are loaded with information about the source culture (SC). The creation of new illustrations to serve as peritextual elements was decided and commissioned at an early stage in the process, but they were at first planned to be part of marginal notes added to the pages, a decision later on abandoned. As the translation process evolved, it became clear that the addition of peritext could and should be restricted, as it will be discussed further herein. The verbal peritext in Portuguese was written after the target text had been concluded. Both verbal and pictorial forms of peritext will be analysed in chapter 2.

The research carried out after the translation concerned literary and translation theory (VENUTI, 1995; ECO, 2007; among others), in general and for/to children; the role of literature in children's psychology and development (CORSO and CORSO, 2006); reflection on children as readers and on the adults' child image, as well as on the authors', publishers', parents', teachers' and translators' roles and responsibilities in the production and distribution of children's literature (SHAVIT, 2006; OITTINEN, 2000); on the differences and similarities between translational and adaptational processes and products (ECO, 2007; HUTCHEON, 2006; CATTRYSSSE, 2014, among others); on the concepts of text and paratext (GENETTE, 1997); on the aforementioned CSIs (AIXELÁ, 1995); and on intermedial relations and new reading media and technology (ELLESTRÖM, 2010 and McCracken, 2013). It is mainly a post-production analysis, which thus did not have a major influence on the translation process itself, but which nonetheless helped me reflect on the process and results, as well as led me to reassess and then alter previous decisions and solutions. This procedure mirrors my own professional process as a translator, since I started translating at a very young age, before having any kind of training or access to translation theory and studies. Later on, in my undergraduate and graduate studies at this Instituto de Letras, I had the opportunity to reflect on and reassess my own work as a translator, especially of children's literature.

Given that it is based on the analysis of the translation process and product, this thesis is mainly descriptive. It is divided into four chapters, like the four slices into which *The Magic Pudding* is divided. Chapter 1 addresses the author, the novel and Australia. The first part of chapter 1 addresses Norman Lindsay's biography, with a focus on his artistic and literary oeuvre, tracing the historical and geographical contexts in which *The Magic Pudding*

was written. In its second part, the novel is described and analysed in detail, considering both the verbal and the pictorial texts. In the third part, I will discuss peculiarities of translating children's literature and justify the option for a source-oriented approach by discussing the concepts of foreignising and domesticating translations (VENUTI, 1995) as well as of paratext, peritext and epitext (GENETTE, 1997). Chapter 2 focuses on the characters' names. In the first part, I will summarize and analyse Javier Franco Aixelá's model (1995) to deal with Australian culture-specific items (CSIs). In the second part, supported by Aixelá's model, I will describe and analyse the translation of CSIs in *The Magic Pudding*, in particular the animal characters and their names, while suggesting procedures to handle the items with the addition of pictorial peritext (VENUTI, 1995). In chapter 3, I will address the influence of Lindsay's illustrations (pictorial text) on the translation, by giving examples of passages that would have been difficult or even impossible to translate without the presence of the pictorial text (PT) – considering instances in which images are described in the verbal text as ekphrasis, for example –, as well as of other drawings that determined a choice of words to suit the PT. Chapter 4 addresses issues of adaptation and transmediation related to children's literature, and specifically to *The Magic Pudding* and *O Pudim Mágico*. In the first part, I will discuss whether *O Pudim Mágico* is a translation or an adaptation in its printed form, by comparing a recent translation (GUIMARÃES, 2017) of *Alice's Adventures in Wonderland* with my translation with Jorge Furtado (FURTADO and KUGLAND, 2007) of the same novel. In the second part of chapter 4, I will address the implications of transposing *O Pudim Mágico* to digitized format, to be read on e-readers such as Amazon Kindle and table computers such as Apple iPad. The differences between digital reading devices will be analysed, as well as the alterations allowed and/or required by such shift. Lars Elleström's and Ellen McCracken's theoretical contributions to Literary Studies, and Linda Hutcheon's contribution to the field of Adaptation Studies will base the analysis.

*O Pudim Mágico* is still unpublished and I do not own the copyrights of *The Magic Pudding*, which will not expire before 2039. Consequently, I am not lawfully allowed to include the entire translated text in this thesis, since it will be made available online. Notwithstanding this legal impediment, excerpts from the source and target texts, as well as a considerable number of Norman Lindsay's illustrations, are part of this thesis for academic purposes only. Given that the illustrations are the focus of this analysis and that some of them will be referred to in several parts of the text, some of them will be repeated in order to facilitate the reading. The illustrations by Adrian Bittencourt and by Edu Oliveira have been kindly donated to illustrate this study.

## 1. AN AUSTRALIAN PUDDING FOR BRAZILIAN CHILDREN

This chapter introduces Norman Lindsay as the author and illustrator of *The Magic Pudding* to demonstrate that his illustrations are as important as his verbal text (VT) to tell the story. I justify the permanence of Australian elements in the translated text by claiming that this is the first translation of the novel into Brazilian Portuguese, and, considering its remaining cultural importance in Australia, that its new readers should be given the opportunity to know it as entirely as possible in the translation. Besides, it is an opportunity for Brazilian readers to learn more about a culture and an environment still poorly represented in our literary system. The chapter starts with the author's biography and the historical context in which the novel was written, followed by a summary of the novel. The final section discusses the theoretical framework that guided the translation process, as well as the following reflection on it, having children as target readers (TR).

### 1.1. Norman Lindsay, Australian author and artist



Figure 2. Norman Lindsay by Harold Cazneaux, 1921.



Norman Alfred William Lindsay (Creswick, 1879 – Sidney, 1969) (Figure 2) was born into a big and artistic family. He and four of his nine siblings (Figure 3) became artists and/or writers: Percy (1870 – 1952), Lionel (1874 – 1961), Ruby (1885 – 1919), and Daryl (1889 – 1976). Norman was the most prolific and talented of them, and his works include pencil and ink drawings, paintings in watercolour and oil, sculptures, dry-points, wood-engravings and etchings, often with controversial, erotic themes, as well as model ships, a hobby he kept since his early childhood. As a young child, he suffered from a blood disorder that would keep him indoors for long periods, since physical activity could cause severe rash. He started drawing in those long periods indoors and developed skills to become a talented landscape painter before the age of fifteen. His father, Robert Charles William Alexander Lindsay (1843 – 1915) was a surgeon and had been a medical officer on the ship that brought him from his native Glasgow to Melbourne in 1864. Norman was never a sailor, but inherited the passion for ships and the sea from his father, a passion that led him to paint maritime scenes and build ship models, and that might have influenced him when he wrote and illustrated *The Magic Pudding*, which, among its main characters, presents two former sailors.



Figure 3. Ruby, Norman, Pearl, Percy, Reg, Bill Dyson and Mary in Creswick garden (c. 1899)

When Percy, Lionel and Norman were still in grammar school, they edited the school's magazine and, in 1895, at the early age of sixteen, Norman started working as an editorial cartoonist for a magazine in Melbourne, along with Lionel. The two brothers moved to Sidney in 1901, where, invited by bush poet, author and journalist Banjo Paterson, they became illustrators for *The Sydney Bulletin*, a conservative, right-winged, nationalist, and



often anti-Semitic weekly newspaper, to which they contributed for the next thirty years. While he was working for the *Bulletin*, he would avoid commenting on its political views and on his own opinions, claiming that his views were unimportant and only reflected the newspaper's editorial views. He worked for a number of other vehicles, such as the monthly magazine of literature *The Lone Hand*, the socialist newspaper *The Tocsin*, and *The Hawklet*, a newspaper whose front page contained drawings of crimes, suicides and accidents. He also worked for the New South Wales Bookstall Co. from 1905 to 1919, where he illustrated twenty-six books, such as *While the Billy Boils* (1913) (Figure 4) by Australian author Henry Lawson, and Petronius' *Satyricon* (1910) (Figure 5). Later on, he illustrated Aristophane's *Lysistrata* (1925) (Figure 6) translated into English by his eldest son Robert Leeson "Jack" Lindsay (1900 – 1990), and continued to paint, draw, sculpt and build model ships for the rest of his life.



Figure 4. Illustration by Norman Lindsay for *While the Billy Boils* by Henry Lawson, 1913.



Figure 5: Illustration by Norman Lindsay for *Satyricon* by Petronius, 1910.

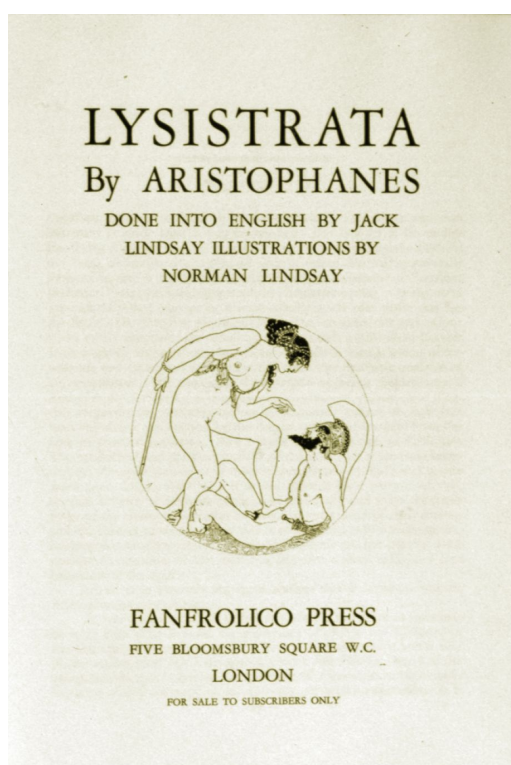


Figure 6. Illustration by Norman Lindsay for *Lysistrata* by Aristophanes, 1925

Although he was a very prolific and talented artist, he did not seem to be always pleased with his own work. His erotic paintings and sculptures brought him a reputation of a pervert, while some of his illustrations for newspapers made him bitter because of their reception by a public he deemed to be stupid and insensitive. In 1902, a year and a half after joining the *Bulletin*, he illustrated the story of a murder (Figure 7). A woman and her lover had killed her husband and both were sentenced to death; the man had his sentence carried out shortly afterwards, but the woman was pregnant, and had her sentence postponed so she would be able to give birth to the baby. Meanwhile, the newspaper published the story with Lindsay's illustration, which received an enthusiastic and emotional response from the readers, and, a month later, the woman was reprieved and sent to prison instead of being hanged. The rumours that his piece *Waiting* could have influenced the trial did not make Lindsay proud; on the contrary, he declared "the masses (...) got pretty much what they deserved from those who governed them." (Hetherington, 1973, p. 49 – 51)

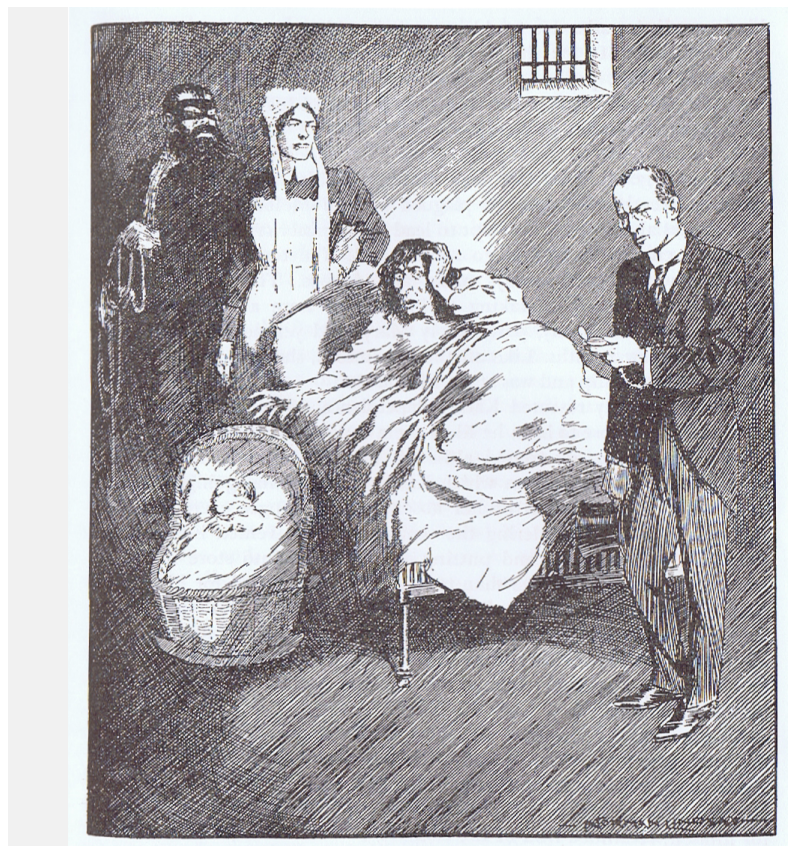


Figure 7. *Waiting* by Norman Lindsay, 1902.

In 1910, the artist moved to London to work for the magazine of humor *Punch, or London Charivari*. Already an acclaimed artist in Australia, he expected the same respect and admiration from the Londoners, which did not happen and, after a few months, he had a serious argument with his editor and quit the job, not only before “jumping on his hated, unworn top-hat until it was shapeless – a top-hat was a symbol of what Lindsay hated most in Britain and in the British.” (JENSEN, 1989, p. 4) He apparently held a grudge against the English, so much so that, eight years later, in *The Magic Pudding*, he satirized the English and their fondness for top hats – also called “pot hats” and “bell-toppers”. In the following passages, thieves are disguised as English citizens and refuse to take off their hats so that they may escape punishment:

‘An Englishman's hat is his castle, and Top-hats are sacred things.’ (LINDSAY, 2006, p. 108)

‘Base, indeed, must be those scoundrels, who, lost to all sense of decency and honour, boldly assume the outward semblance of worthy citizens, and, by the pretentious nature of their appearance, not only seek the better to impose upon the noble credulity of Puddin'-owners, but, with dastardly cunning, strike a blow at Society's most sacred emblem—the pot-hat.’ (LINDSAY, 2006, p. 108)

‘How can Your Worship say such things,’ said the Wombat, ‘and us a-wearin’ bell-toppers before your very eyes.’ (LINDSAY, 2006, p.110)

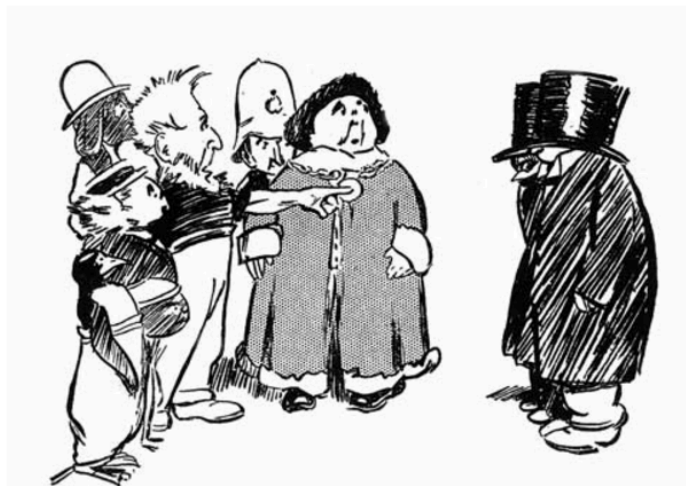


Figure 8. “Bell-toppers”. Norman Lindsay, *The Magic Pudding*, p. 111.

Lindsay became a novelist in 1913, with *A Curate in Bohemia*, followed by his first children’s book *The Magic Pudding* (1918), which he illustrated with black-and-white lithographs. He wrote ten more novels for adults – *Redheap* (1930), *Miracles by Arrangement* (1932), *Saturdee* (1932), *Pan in the Parlour* (1933), *The Cautious Amorist* (1934), *Age of*



*Consent* (1935), *Cousin from Fiji* (1945), *Halfway to Anywhere* (1947), *Dust or Polish* (1950), and *Rooms and Houses* (1968) –; another children’s book with his own illustrations – *The Flyaway Highway* (1936) –; and an autobiography – *My Mask* (1970). Towards the end of the World War I (1914 – 1918), while he was drawing war cartoons for the *Bulletin* and posters for Australia’s recruitment drives (Figure 9), his brother Reginald was killed in the Somme (December 1917) and he was devastated (BLOOMFIELD, 1979, p. 28). A children’s book could be a sort of escape from the war horrors to which he was submitted in his daily life, and he wrote one whose main theme is food, a topic usually interesting for children, particularly in times when food shortage is a real threat.

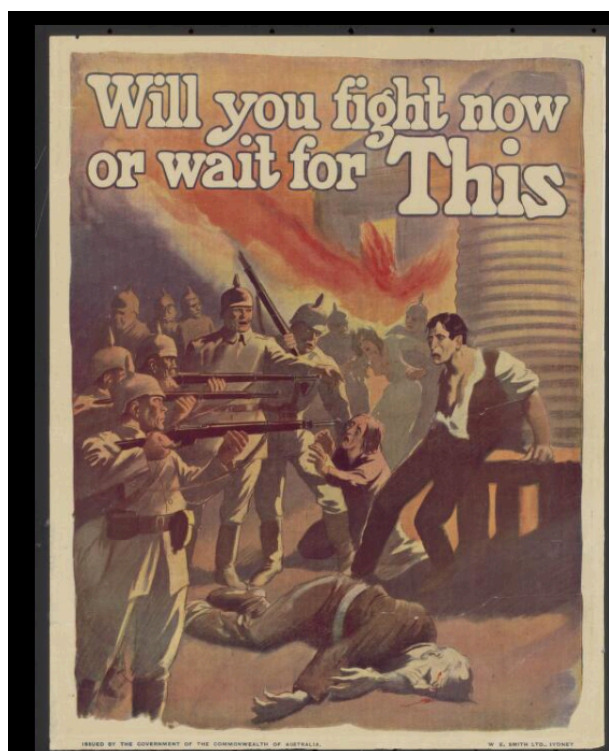


Figure 9. Poster for Australia’s recruitment drives. Norman Lindsay & W. F. Smith Ltd., 1918.

A living, insolent pudding arguing with a diner in a cartoon published in the English satirical magazine *Punch* in January 1861 might have influenced Lewis Carroll to create a dialogue between Alice and a plum pudding at a dinner party in *Through the Looking-Glass, and What Alice Found There* (1871) (GARDNER, 2000, p. 263). This scene is said (KELLEN, 2007, p. 334) to have been the inspiration for Lindsay to create the Australian children’s classic *The Magic Pudding: Being The Adventures of Bunyip Bluegum and his friends Bill Barnacle and Sam Sawnoff*, or simply *The Magic Pudding* – henceforth also referred to as *TMP* –, in 1918. According to his biographer Douglas Stewart, literary editor of

the *Bulletin* from 1938 to 1959 and Lindsay's close friend, Lindsay wrote *TMP* to amuse his nephew Peter and to prove to a co-worker that children preferred food to fairies (STEWART, 2012, p. 14). As an editorial cartoonist and illustrator, the artist used to "tell stories" by means of pictures, and the beginning of *TMP* (described in the second part of this chapter) suggests that he started telling the story by drawing two of its characters while describing them in words (ekphrasis). This characteristic continues throughout the book with the action scenes depicted in detail, often in a sequence of pictures simulating movement and creating an effect similar to the panels of a comic book. Not only do the pictures serve to understand or highlight the events narrated in words, they actually narrate some of the events, which are not revealed through the verbal text (VT). The following drawings, for instance, appear from page 24 to 28, one per page, and each one shows a segment of action, the first time the owners and thieves meet and fight: in the first (Fig. 10), the pudding thieves, the Possum and the Wombat, (in the foreground) are "busy sharpening up a carving knife with a portable grindstone" (LINDSAY, 2006, p. 23) and Albert, the Pudding, and his owners (in the background) spot the thieves; in the second (Fig. 11), after deciding to fight them, Bunyip sits on Albert's basin to protect him as the others approach the thieves, who hide behind the tree; in the third (Fig. 12), the thieves refuse to fight, because they are afraid; in the fourth picture (Fig. 13), they are attacked by the owners and fight; and in the fifth one (Fig. 14), the defeated thieves run away. This sequence might be animated for a digital version of the novel, as it will be discussed in chapter 4.



Figure 10. "First encounter between owners and thieves." Norman Lindsay. *The Magic Pudding*, 2006, p. 24.



Figure 11. "First encounter between owners and thieves." Norman Lindsay. *The Magic Pudding*, 2006, p. 25.



Figure 12. "First encounter between owners and thieves." Norman Lindsay. *The Magic Pudding*, 2006, p. 26.



Figure 13. "First encounter between owners and thieves." Norman Lindsay. *The Magic Pudding*, 2006, p. 27.



Figure 14. "First encounter between owners and thieves." Norman Lindsay. *The Magic Pudding*, 2006, p. 28.



It soon became clear to me that the translation process would require constant attention to the pictures. The research was then amplified to contemplate them, especially after I found evidence that *TMP* started with a drawing made over a decade before Lindsay wrote his first children's novel. In 1904 Lindsay had created an anthropomorphic koala for *The Bulletin*, a character which, in 1912, would be named Billy Bluegum (Figure 15) in a series of drawings and “whose mission was to take human civilisation and culture to the barbarian bush bears” (MARTIN; HANDASYDE, 1999, p. 2). Two years later, Billy Bluegum became a mascot of the First Australian Imperial Force (AIF), the expeditionary force of Australian Army during the World War I (ibid.). Kangaroos are probably the most popular Australian animals among Brazilian readers, but the actual symbol of Australia is the koala, respected as a sagacious animal by the Aboriginal peoples whereas the white settlers regarded it as stupid and slow (probably due to its resemblance to a sloth). The proud, cultured and “civilised” koala as a contrast to the rude, simple-minded bush inhabitants served as a prototype for Bunyip Bluegum, one of the protagonists of *TMP* and the first to be introduced to the reader.



Figure 15. Billy Bluegum, by Norman Lindsay, 1912.

## 1.2. *The Magic Pudding*

The setting of *TMP* is the Australian bush, a rural area inhabited by humans and anthropomorphic animals. It tells the story of a living magic pudding (Albert), his owners and

the thieves who want to steal him, narrated by means of illustrations, prose and poetry, with poetic elements, such as alliteration, assonance and rhyme, also present in the prose, as demonstrated by the following passages:

'No soft soap from total strangers,' said the Puddin', rudely. (LINDSAY, 2006, p. 17)

One was a Possum, with one of those sharp, snooting, snouting sort of faces, and the other was a bulbous, boozy-looking Wombat. (LINDSAY, 2006, p. 24)

(...) he had a bag and a swag, and a beak, and a billy, and a thundering bad temper into the bargain (...) (LINDSAY, 2006. P. 50)

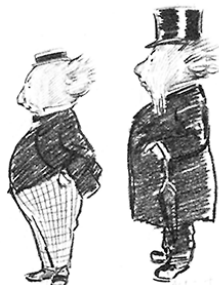
The first element of the narrative is an illustration depicting “a frontways view of Bunyip Bluegum and his Uncle Wattleberry.”(LINDSAY, 2006, p. 5) (Figure 16) The next page shows them “[l]ooked at sideways” and “[o]bserved from behind” (LINDSAY, 2006, p. 6). (Figure 17)



Figure 16. “Bunyip Bluegum and Uncle Wattleberry”. Norman Lindsay. *The Magic Pudding*, 2006, p. 3.

## THE MAGIC PUDDING

## FIRST SLICE



Looked at sideways you can still see what a splendid fellow Bunyip is, though you can only see one of his Uncle's whiskers.

4



Observed from behind, however, you completely lose sight of the whiskers, and so fail to realize how immensely important they are. In fact, these very whiskers were the chief cause of Bunyip's leaving home to see the world, for, as he often said to himself –

*"Whiskers alone are bad enough  
Attached to faces coarse and rough  
But how much greater their offence is  
When stuck on Uncles' countenances."*

5

Figure 17. "Bunyip Bluegum and Uncle Wattleberry". Norman Lindsay. *The Magic Pudding*, 2006, p. 4 – 5.

Bunyip leaves the tree house he shares with his Uncle Wattleberry to see the world, claiming that he disapproves his uncle's whiskers, which look "coarse and rough" (LINDSAY, 2006, p. 7), even offensive, and which keep getting in the soup. After unsuccessfully trying to convince his relative to cut off the whiskers, he leaves home, without a bag or a swag, which puts him in a quandary about "whether to be a Traveller or a Swagman" (LINDSAY, 2006, p. 9). He then consults another koala, poet Egbert Rumpus Bumpus, about his dilemma, and is advised to be only a "Gentleman of Leisure" (LINDSAY, 2006, p. 13). On his way to see the world, he realizes he has not brought any food and is now starving, but his problems are immediately solved when he meets the other personages having a meal by the road. Bunyip approaches them and is invited to join the party, which he accepts and is then introduced to the Magic Pudding.

In Brazil, the Portuguese word *pudim* is promptly identified as a dessert, and it often denotes a dessert course in England too, such as the sweet bread-and-butter pudding; however, the savoury steak and kidney pudding is also an English classic, as well as the Yorkshire pudding. In Australia, the word "pudding" names a variety of savoury and sweet dishes. The *Magic Pudding* in the title is Albert, a grumpy, rude, anthropomorphic pudding,

who is magic because he can be endlessly eaten and have his flavour changed to please his eaters' fancy. They only have to whistle twice while turning his basin to change his flavour and turn him into any other kind of pudding – from a steak-and-kidney pudding to apple dumplings or jam rolls. At the end of the meal, he is always reformed to his original round form, with a pair of thin legs and a basin for a hat, without a mark left on his body: “‘It’s a cut-an’-come-again Puddin’” (LINDSAY, 2006, p. 17). Although Albert enjoys his “magical powers” and encourages his owners to keep eating him, he sometimes complains about his fate. The following passage illustrates both his personality and the novel’s narrative style:

'It's all very fine,' said the Puddin' gloomily, 'singing about the joys of being penguins and pirates, but how'd you like to be a Puddin' and be eaten all day long?'

And in a very gruff voice he sang as follows:—

'O, who would be a puddin',  
A puddin' in a pot,  
A puddin' which is stood on  
A fire which is hot?  
O sad indeed the lot  
Of puddin's in a pot.

'I wouldn't be a puddin'  
If I could be a bird,  
If I could be a wooden  
Doll, I wouldn't say a word.  
Yes, I have often heard  
It's grand to be a bird.

'But as I am a puddin',  
A puddin' in a pot,  
I hope you get the stomach ache  
For eatin' me a lot.  
I hope you get it hot,  
You puddin'-eatin' lot!' (LINDSAY, 2006, p. 34)

Albert belongs to the other two characters mentioned in the title, Bill Barnacle (a man) and Sam Sawnoff (a penguin), two former sailors who have become the self-proclaimed “Noble Society of Puddin’-owners”. The not-so-noble pudding-owners apparently stole him from the original owner, a human cook, in a shady episode told by the sailors in a song. The whole book is full of poetry and rowing songs narrating the rough life in the sea, which, according to them, every seaman longs to leave behind to settle down at home. “Professional” thieves – a Possum and a Wombat – naturally covet such a wonderful source of never-ending food and will take every opportunity to steal Albert from his owners, now including Bunyip. According to its main theme, the book is divided into four Slices, each ending with the

characters sitting round a fire, eating and singing rowing songs, mostly about the delights of life outdoors, food and fights. These are actually the two main themes in the narrative: not only do the characters need to fight the thieves to rescue Albert every time he is stolen, they also seem to enjoy engaging in a brawl as much as they enjoy sitting round a camp fire eating and singing.

Puddings are not the only foods mentioned in the story. On their way after the Pudding, through rural towns in the Australian bush, they meet several animals, among them Henderson Hedgehog, a nearly deaf hedgehog who is “horticulating a cabbage” (LINDSAY, 2006, p. 49) in his garden; and an elderly dog named Benjimen Brandysnap carrying a basket of eggs (LINDSAY, 2006, p. 84). The dog owns a market garden and grows vegetables, which he describes in a peculiar manner: “the radishes swarmed on the angry air,” or “the cabbage was dancing the highland fling” (LINDSAY, 2006, p. 124). Towards the ending of the novel, after another fight, Albert, his owners and thieves are all arrested by a Constable in the town of Tooraloo; the Constable is accompanied by the Mayor, and the former constantly eats bananas and thrusts them into the latter’s mouth to calm him down (LINDSAY, 2006, p. 110 – 112). When they enter the Court House, they meet the Judge and the Usher, who are enjoying a game of cards over a bottle of port and immediately start eating the Pudding, who has also been arrested for being the “ringleader in this disturbance” (LINDSAY, 2006, p. 112).

Upon deciding that the Judge is not to be trusted, the friends decide to dismiss the Judge and assume the trial, a decision that soon ends up in absolute mayhem, with everybody fighting in the court. In the tumult, the owners manage to escape with Albert and, as they realize the book is about to end and they run the risk of being “cut off by the cover” (LINDSAY, 2006, p. 134), they must be fast and find a solution to both their problem with the thieves and the end of the story itself. This meta-commentary alludes to the cover, explicitly identifying the book as an object and highlighting the importance of the pictorial text in the novel. After a brief consultation, they convince Benjimen Brandysnap to let them all live together in his market garden, a proposal he is not allowed to refuse. They build a new tree house and this is another moment when the illustration is mentioned in the VT: “The picture overleaf saves the trouble of explaining how they built it, and what a splendid house it is.” (LINDSAY, 2006, p. 135) This sentence exemplifies the way Lindsay sees the role of his drawings in the narrative, a means to tell what cannot be told in words or would better be told in images. At the end, the narrator says he is also a guest at their house every once in a while, revealing himself as part of the story.

*TMP* is today a national cultural monument; in fact, there is a monument in honour to the novel, a sculpture depicting the main characters, at the Ian Potter Foundation Children's Garden at the Royal Botanic Gardens in Melbourne, Victoria (Figure 18); the novel is still in print and its main characters are well-known by Australians of all ages. Lindsay's lithographs are the very identity of his book, and it is enough to read the book to see that they exercise a primary and not secondary function in the narrative.



Figure 18. Sculpture at the Royal Botanic Gardens in Melbourne, Victoria.



Figure 19. "Bunyip Bluegum, Bill Barnacle, Albert, the Pudding, and Sam Sawnoff". Norman Lindsay, *The Magic Pudding*, 2006, p. 3.



Among the amount of Australian references, some are particularly striking, such as the flora and fauna. The story starts and ends in a house tree, respectively the one the young koala leaves to see the world (Fig. 20) and the one into which he moves with his new family at the end (Fig. 21). Both trees are depicted in the illustrations and on the cover of some editions, which is only natural if one thinks of the environment where koalas live and feed on foliage. Trees are some of the few elements compounding the scenery, which is absent from most of the illustrations.

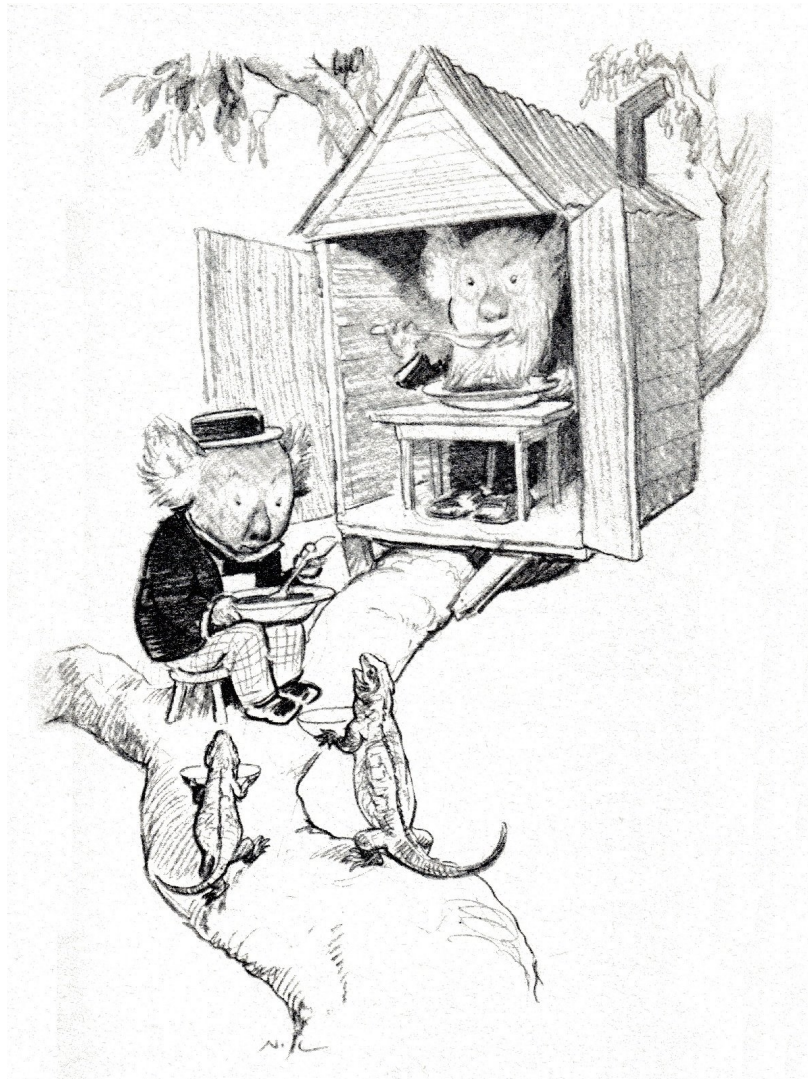


Figure 20. “Bunyip Bluegum and Uncle Wattleberry.” Norman Lindsay, *The Magic Pudding*, 2006, p. 7.



Figure 21. “Benjimen Brandysnap’s market garden.” Norman Lindsay, *The Magic Pudding*, 2006, p. 136.

Trees are also part of the koalas’ names, Bunyip *Bluegum* and Uncle *Wattleberry* (as it will be discussed in detail in chapter 2), and represent the Australian setting where the story takes place: the Australian bush. A rural, agricultural area, sparsely populated and often dry, although not as much as and with more vegetation than the outback (the Australian desert), the bush is an important element of Australia’s national identity, especially from the late nineteenth century on, when references to it started appearing in literature. The bushman, its typical inhabitant, is a hardworking and independent masculine figure, often serious, if not plainly sombre, who values life in the wilderness and whose skills include building fires and fighting bushfires, shearing sheep, riding horses, and shooting guns; a figure that can be associated with the cowboy of the western United States or the gaucho of the South American pampas. Celebrated Australian authors, such as Henry Lawson (1867 – 1922) and Andre



Barton “Banjo” Paterson (1864 – 1941), were inspired by the life in the bush and the bushman and are known as “bush poets.” In 1895, Banjo Paterson wrote the lyrics of the bush ballad *Waltzing Matilda*, Australia’s unofficial national anthem, which tells the story of a swagman who camps by a billabong (a sort of lake formed by an isolated segment of a meandering river) and puts his billy over the fire to make tea. While he is waiting for the water to boil, a jumbuck (sheep) approaches and he captures it. The landowner, to whom the jumbuck supposedly belongs, arrives with the police and they inquire him about the animal; he immediately jumps into the billabong saying, “you’ll never catch me alive” and disappears, leaving his ghost to sing forever by the billabong<sup>2</sup>.

The word “billy,” which also appears in the name of Billy Bluegum (the koala that preceded Bunyip Bluegum), denotes a typical Australian object: the noun “billy” (or “billycan”) is a metal container in the shape of a bucket used as a cooking pot by the swagman, another typical Australian element. Swagmen are poor labourers who wander the rural areas offering their services in farms and sheep stations; among their few possessions is the billy and the swag, a bundle of belongings used as a bedroll when they camp.



Figure 22. Ian Coate, *Swagman Boiling a Billy* (undated).

The environment inhabited by the swagman is the setting of *TMP* and can be seen in Figure 22, by Ian Coate, which depicts two swagmen by a fire, surrounded by animals (a possum, a lizard, a wallaby and a hedgehog – or an echidna). The standing man is carrying a swag and a billy and the other is putting his billy on the fire. Some of the Australian elements that appear in the story are:

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<sup>2</sup> See Annex for the lyrics.

- a. Animals: bandicoot, flying fox, koalas, kookaburra, lizards, possums, wallabies, wombat, and the bunyip (not a real animal but a mythological creature);
- b. Food: apple dumplings, jam rolls, brandy snaps, Christmas pudding, curry and rice, Irish stew, plum duff, steak-and-kidney pudding, steak-and-kidney stew;
- c. Landscape and Trees: the bush, blue gum, wattle;
- d. Objects: billy, swag;
- e. People: swagman.

The treatment of these and another culture-specific items (AIXELÁ, 1996) in the translation will be discussed in chapter 2.

Except for the koalas, depicted as aristocrats<sup>3</sup> and thus not acquainted with the bush life, most characters in *TMP* are (or act like) swagmen, who appreciate outdoor life and freedom and who tend to not respect authority or conventions very much. Comfort is not valued either, as long as they have enough food and a fire to make tea and to sit around, smoking and singing in the company of male friends:

‘Why, as I always say,’ said Bill, ‘if there’s one thing more entrancin’ than sittin’ round a camp fire in the evenin’ it’s sitting round a camp fire in the mornin’. No bed and blankets and breakfast tables for Bill Barnacle.’ (LINDSAY, 2006, p. 37)

Not long after Bunyip Bluegum joins the Society of Puddin’-owners, he embraces the bush kind of life and is welcomed and even admired for his intelligence and special ability with words:

‘Well spoken,’ said Bill, admiringly. ‘Which I will say, that for turning off a few well-chosen words no parson in the land is the equal of yourself.’ (LINDSAY, 2006, p. 63)

In contrast with the relaxed, colloquial way the other characters speak, Bunyip speaks in a more formal register, which the others try to imitate sometimes:

The exigencies of rhyme,’ said Bunyip Bluegum, ‘may stand excused from a too strict insistence on verisimilitude, so that the general gaiety is thereby promoted. (LINDSAY, 2006, p. 68)

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<sup>3</sup> The reason why Bunyip Bluegum looks like an aristocrat and speaks in an affected manner will be explained in chapter 2.

It is curious to notice that, when they are arrested and eventually decide to carry on the trial, they all emulate the formal register that would be expected in such circumstances, although keeping signs of their usual spoken English, e.g. with the suppression of “g” at the end of words ending in “-ing” or inaccurate subject-verb agreement:

'Gentlemen of the Jury,' said Bill, 'the case before you is one aboundin' in horror and amazement. Persons of the lowest morals has disguised themselves in pot-hats in order to decoy a Puddin' of tender years from his lawful guardians. It is related in the archives of the Noble Order of Puddin'-owners that previous to this dastardly attempt a valuable bag, the property of Sir Benjimen Brandysnap, had been stolen and the said Puddin'-owners invited to look at a present inside it. The said bag was then pulled over their heads, compelling the Puddin'-owners aforesaid to endure agonies of partial suffocation, let alone walkin' on each other's corns for several hours. Had not Sir Benjimen, the noble owner, appeared like a guardian angel and undone the bag, it is doubtful if Sir Samuel Sawnoff's corns could have stood the strain much longer, his groans bein' such as would have brought tears to the eyes of a hard-boiled egg.' (LINDSAY, 2006, p. 122 – 123)

It is this combination of characters and environment, with a particular kind of language, humour, action, as well as songs and illustrations, that makes *TMP* a children's classic, still worth reading and translating. As stated in the Introduction, it was my intention to keep Australia visible in the target language instead of replacing the foreign references with Brazilian ones. Therefore, the setting and the abundance of Australian cultural and natural elements in the novel were dealt with in several manners in the target text (TT), as approached in detail in the following chapter. The peritextual<sup>4</sup> material added to the TT in order to bring the book to contemporary Brazilian children consists of a preface addressing the young reader, extra illustrations and a list of Australian puddings.

### 1.3. Why a source-oriented approach for children?

Translation strategies have been analysed by scholars such as Saint Jerome (395, apud MUNDAY, 2008), Schleiermacher (2001), Nida (1964, apud MUNDAY, 2008), Toury (2005), Newmark (1993), Nord (1988, apud MUNDAY, 2008), Venuti (1995) and House (1997). What all these authors have in common is their view on the two main kinds of strategy: one inclined to keep the source language and culture more visible, and another inclined to bring the text closer to the reader's culture and, ultimately, to make it look like an original work conceived in the target language (TL), with references recognisable by the

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<sup>4</sup> The concepts of *paratext*, *peritext* and *epitext* (GENETTE, 1997) will be explained in the next part of this chapter.

target reader. As pointed out by Friedrich Schleiermacher in his 1813 essay *On the Different Methods of Translation* (SCHLEIERMACHER, 2012), translators have two main options: either they will take the reader to the text or they will bring the text to the reader, which Lawrence Venuti called, respectively, foreignising and domesticating translations (VENUTI, 1995). St. Jerome (395, apud MUNDAY, 2008) had already proposed the difference between a “word-for-word” and a “sense-for-sense” translation; Eugene Nida distinguished “formal” from “dynamic” equivalence (NIDA, 1964, apud MUNDAY, 2008); Gideon Toury worked with the “adequacy-acceptability” duality (TOURY, 2005); Peter Newmark divided translations between “semantic” and “communicative” (NEWMARK, 1981); Christiane Nord, between “documentary” and “instrumental” (1988, apud MUNDAY, 2008), and Juliane House used the terms “overt” and “covert” translations (HOUSE, 1997).

These two poles can be related to what is popularly known as, respectively, “literal” and “free” translations, but such definitions fail to take in the complexity involved in the process. Hardly will a translator be able to choose one strategic pole only and apply it to the entire work. A concept such as “a-hundred-per-cent equivalent” might ultimately refer to a non-translation, a repetition of exactly the same words of the ST, in the same order, whereas the opposite would result in a TT with no relations with the source. Nobody would be able to read a completely literal translation, since it would not be a translation whatsoever, but a repetition of the original text, whereas a completely free translation could not be called a translation, because it would have lost its connection with the source. In any case, there is the human figure of the translator and the influence of her/his experience as a reader and her/his role as a decision-maker.

Reading a translated book as if it was an original, without visible foreign traces, used to be advisable (and still is, for many readers, publishers and translators) for the sake of fluency, or readability. The idea that domesticating a text by replacing every foreign reference with an equivalent one from the target language/culture makes the text easier to read might be true; however, especially when it comes to literature, perhaps easy reading is not the most important feature one looks for in a book. Besides, as similar as two languages and cultures might be, they will hardly be totally equivalent, a belief that presupposes that the translator’s role is essentially to find the equivalent term or idiom to replace the original one. The “invisible translator” would be an agent that alters a text to make it look unaltered and therefore, fluent, natural, like and original work. Venuti demonstrated that the so-called translator’s invisibility is rather an illusion than an advantage:

By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey. (VENUTI, 1995, p. 21)

Translation is not co-authorship either: the translator is *the translation's* author and not the original work's co-author, but it is an *agent*, not a mere filter; it is a person, a careful reader, immersed in a culture, a time and place, so her/his linguistic and stylistic choices will somehow appear, given that the translated text is a new text in a new language to be read by new readers. And yet, it does not cease being the original text; otherwise it would not be a translation. Another problem with domestication is that it prevents the target language and culture from being improved by foreign influence. Translator of Latin American and Spanish prose into English George Henson defends foreignisation as a means to enrich English language and culture with the contribution from foreign literature. He claims that

[t]ranslation will only enrich the receptor culture and language if translators allow foreign aspects of the source text/language/culture to be visible. The translator can disappear without making the text's foreign disappear.” (HENSON, 2016)

I would not go so far as to say that the translator “can disappear,” because, as stated above, I do not think that such thing is feasible, but I agree with the objective of enriching our literary and cultural system, as well as our language itself, with imported goods. I judge translation as an opportunity to allow these foreign elements to deepen and broaden our linguistic and literary system, as, for example, foreignising translations of Russian literature have brought words like *vodka* into the Brazilian Portuguese system. Furthermore, for children, “foreign” might not be a concept as geographically determined as it is for adults, so they may not reject what seems unfamiliar or strange – since the entire world, including what is trivial for adults, might be new for children, including a foreign culture.

The decision to keep Australia visible in the target language was taken early in the translation process, in fact at the first reading. I realized that the erasure of such numerous Australian references could substantially reduce the richness of the novel and/or transform it into a completely different story, with new characters, in a new setting. The domestication could be a good option as well if *The Magic Pudding* had had other translations into Portuguese before. That was the strategy employed when Jorge Furtado and I translated *Alice's Adventures in Wonderland – Aventuras de Alice no País das Maravilhas* (FURTADO and KUGLAND, 2007) – and *Through the Looking-Glass, and what Alice found there – Alice Através do Espelho (e o que ela encontrou do outro lado)* (FURTADO and KUGLAND,

2012) –, both by Lewis Carroll and following dozens of translations and adaptations into Brazilian Portuguese – including abridged and annotated versions, picture books and adaptations into film, theatre, ballet and games, for scholars and for readers in general, children or adults. Even though there was no abridgment and the whole text was translated, our *Alices* were rather domesticated, with the replacement of English Victorian cultural aspects with Brazilian contemporary ones, including nursery rhymes and songs, puns and even characters. Following this criterion, the chapter originally titled “The Lion and the Unicorn” in *Through the Looking-Glass*, for example, became “O Cravo e a Rosa” [The Carnation and the Rose] – title characters of a popular Brazilian nursery rhyme – in the target language, keeping the reference to the fight between the title characters that guides the source narrative, while personages like Humpty Dumpty and the twin brothers Tweedledum and Tweedledee became Ovaldo Rotundo and Tindolelê and Tindolalá, respectively, keeping the references to their names within the text understandable by Brazilian child readers<sup>5</sup>.

Unlike the *Alice* books, this is the first translation of *TMP* into Portuguese<sup>6</sup>, except for its adaptation into the full-length animation *The Magic Pudding* (2000, directed by Karl Zwicky), which has been aired on Brazilian television with Portuguese dubbing. In the film adaptation, the plot was modified to narrate the search for Bunyip Bluegum’s missing parents, whereas in the novel there is no mention to his parents. The film is a musical and the songs are not the same of the novel, but the conversations about food and fighting, as well as the fights and the story of how the Society of Puddin’-owners obtained the Pudding have been maintained. More characters have been included in the film adaptation, but the central ones are those created by Lindsay, only coloured, and their proper names have been kept in English.

As this is the first time that Brazilian children will have the opportunity to read *TMP*, they will read a source-oriented translation, with a foreignising approach, according to Venuti’s terminology. Nevertheless, such option does not mean that this is mainly a book *about* Australia, or that its main purpose is to *teach* the readers about Australian culture. Besides, the source-target dichotomy, an inescapable concern whenever translators must plan their work, has proved not to be mutually exclusive. Most translators tend to move between these two poles during the process, even when the general strategy favours one or the other pole, because when one deals with literature, there is art involved, and art can hardly fit in perfect boxes. Furthermore, the foreign-domestic opposition is even less clear when it is a

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<sup>5</sup> For further analysis of translation of proper names in *Through the Looking-Glass*, see KUGLAND, 2013.

<sup>6</sup> *TMP* has been translated into French, German, Spanish, Catalan, Japanese and Hebrew.

translation for children, since everything can somehow be received as strange or foreigner by a child, depending on her/his age or cultural background. Even so, or precisely for that reason, strange or foreign elements do not necessarily shy the reader away or are rejected by the child for being new or unknown; on the contrary, inasmuch that child readers tend to accept and welcome fantasy and magic as “natural” elements of the universe of tales. If a child is able to understand talking animals, flying fairies and magic worlds, there is no reason why s/he would reject a foreign culture, especially with the help of an adult. Therefore, in order to preserve the readability of a text while preserving the relationship between the two texts, there must be a balance between what is kept and what is altered in the translation process.

One key element that deserves special attention in the translation of children’s stories is humour: what is considered comic in a culture may not be in another. In the case of *TMP*, its particular kind of humour includes illustrations, songs and poems, puns, rather aggressive remarks and a great number of hitting-and-kicking situations. All of these elements combined convey Lindsay’s moody humour through his characters, which is also a sort of humour that is a fundamental part of the novels’ atmosphere. Such atmosphere is composed by a great number of Australian elements, namely animals, trees and foods, several of them unknown in Brazil, which might place an obstacle to the reader’s comprehension and thus require the addition of paratext to the translated text. The term “paratext” is used in this study as defined by literary theorist Gérard Genette in *Palimpsestes* (GENETTE, 1992, apud GENETTE, 1997) and in *Paratexts: Thresholds of Interpretation* (GENETTE, 1997):

A literary work consists, entirely or essentially, of a text, defined (very minimally) as a more or less long sequence of verbal statements that are more or less endowed with significance. But this text is rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations. And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its “reception” and consumption in the form (nowadays, at least) of a book. These accompanying productions, which vary in extent and appearance, constitute what I have called elsewhere the work's *paratext*. (GENETTE, 1997, p. 1 – 2)

Paratexts include everything that provides information related to the book and ultimately aids the reader to read it, including elements external to the object book. Genette divides the concept of “paratext” into “epitext” and “peritext”: the former defines elements external to the text, such as press material, articles on the work, magazine reviews, interviews with the author, recommendation from other readers, and even pre-texts, which existed before

a certain text and may somehow cast new light on it (by establishing a relation with it when the new one came into existence); the latter encompasses elements within the object book, e.g. book cover and jacket, blurbs, titles, subtitles, the author's name or pseudonym, typeface, type of paper, notes, prefaces, fore- and afterwords, dedications, epigraphs, epilogues, and illustrations. Paratexts can also be divided according to the form of expression: "factual" (such as the author's biographical information), "material" (typographical choices, verse format), "textual" (preface, notes), and "iconic" (illustrations). The scholar also divides the paratext into "public" – addressed to the public in general, not necessarily readers of the book, e.g., the title and other elements on the cover, or interviews –, "private" – such as conversations between individuals about the book –, and "intimate" – mental or written messages from the author to himself (GENETTE, 1997, p. 9).

For the purposed of my research and of the translation process, the most interesting is the "public paratext," particularly the "peritext," and more specifically, what has been added to the translated book, including peritext of iconic (extra illustrations) and textual (a preface and possibly a list of puddings) expressions. Nonetheless, research on the author's biography and on Australia's history and nature (paratext of factual expression) was equally fundamental for a deep and broad comprehension of the novel. As put by Genette, "the paratext is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public." (GENETTE, 1997, p. 3) This is the same intention I have towards the readers of the translation, children who will actually read the book or who will be read aloud to, considering that both groups will be able to "read" the pictorial text, sometimes anticipating the events, sometimes confirming them, and often receiving information conveyed only by the pictures.

Whereas Genette might have had a paper book in mind, a material object, when we think of a book today, we think of a text made to be read, be it on paper or on digital readers; its paratext is everything that makes or helps that text be read by adding information to it or expanding the experience. Books for very young children, to be read aloud by an adult or an older child, usually contain more pictures than words and their pictorial aspects are as important as the VT, and often more important, since the child readers can access them by themselves, whereas the VT is accessed through the auxiliary literate reader. The cover, the typeface and the illustrations are directly available to the child-reader; the text proper, the story told by words, is indirectly available. Peritexts such as foot- or marginal notes, preface, author's name and other verbal information are thus indirectly accessed by the child readers and, depending on their age, not even indirectly, because they are not meant for children, but



for the adult(s) responsible for deciding what children should read and why. Here, I find it important to define what the “child” is, after all. Who is the child reader? How old is s/he?

Finnish author, illustrator and translator of children’s books Riitta Oittinen talks about a “child image” every adult has, based on her/his own memory and experience, since everybody was once a child, and perhaps a reader too (OITTINEN, 2000). This image is partly informed by the young person the adult once was – or, rather, remembers being –, and partly by the experience of living with and reading to children. When an adult starts translating a book, the first action is to read it, and, in the case of a children’s book, the target reader (TR) is a different kind of person from the translator. Zohar Shavit deems children’s literature to be ambivalent, since it is aimed at children and adults and thus depends on what she terms a “dual acceptance”:

Only by addressing the text both to children and to adults and by pretending it is for children can the writer make possible the dual acceptance of the text. Adults are willing to accept it as a text for children because they are able to read it due to its level of “sophistication” (“sophisticated” for the children, of course). Their “stamp of approval” on the other hand, apparently opens the way for acceptance of the text by the children’s system (though children do not realize the text in full and are not even supposed to do so, according to adult criteria). In such a way, the writer for children is not able to overcome many of his limitations in writing for children, but is also able to ensure acceptance of the text that otherwise would have been rejected by both systems. (SHAVIT, 2009, p. 67)

Before a book reaches its main TR, a series of adults will make decisions about it and give their “stamp of approval,” including the writer, illustrators, publishers, translators, parents, educators and psychologists, who have their personal “child image” and will have to access their own memories to try to understand the readers’ needs and preferences. It is not something easy to define, especially if we agree that memories are constructions and do not always correspond to facts. Also, what each person thinks about what a child and a child reader is, thinks or likes cannot be generalized, since children differ from each other as much as adults do. Even in terms of age it is impossible to know for sure what, for example, nine- or six-year-olds want, understand, or should be in contact with. The adults involved in the process will evaluate educational purposes or delicate issues possibly raised by a text when transposed to another culture or time. The target age is usually determined by the children’s reading ability, by the appropriateness of events and conflicts present in the narrative, which can be more or less appealing to or suitable for diverse ages and backgrounds. Again, it is an assessment mostly made by adults, with possibly the exception of the “appealing” quality, since a child may like or reject a book that was given to her/him, according to their personal

tastes and judgement. Adaptation is one of the ways to modify or erase such elements altogether, in order to protect the child or to avoid embarrassing questions to parents or teachers. Arguably, children's literature is still seen by many adults as a way to educate children, to teach them by examples, or at least to amuse them in a safe way. The problem with this line of reasoning is that the child who one imagines may not – and often does not – correspond to a real child. If these criteria are unclear, the child's reading process can be hampered for unimportant or equivocal reasons.

Some topics, such as sex, addiction, violence and death are usually regarded as taboo and often avoided. On the other hand, classical children's novels, like the aforementioned *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, as well as *Little Red Riding Hood*, *The Three Little Pigs*, *Sleeping Beauty* and so many other tales contain one or more of these controversial issues. Besides, twenty-first century children are easily and widely exposed to violence on TV, the Internet or in games in a way that their parents unfortunately cannot always be aware of. *TMP* is full of such elements: there is plenty of fighting scenes, vividly described and accompanied by illustrations; when they do not fight physically, they quarrel with and jeer each other; the characters smoke, drink, steal, and there is even the suggestion of an attempted murder. None of these actions is counterpoised by any attempts at condemning them as wrong or bad examples. The characters are shown as they are and are never punished or criticised for their wrongdoings. The only justice is the one done at the characters' discretion, often through rather dishonest or violent means.

Most of these elements are preserved in the translation, because I do not believe that I should overly interfere with the relationship between the text and the reader. Since I am aware that my child image is composed of subjective and intricate elements that I cannot fully access, I would not take the risk of modifying a work in such a way that it could become dull and/or disloyal both to the original text and to the child reader, who, to my mind, mainly wants to be entertained and perhaps to learn about another culture through an aesthetic, communicative, ludic and artistic experience. Luckily, the ST I translated had already been altered to partly suit its new readers. As mentioned before, Norman Lindsay held some rather questionable views on issues that are justly no longer tolerated, such as racism and religious hatred, particularly on Judaism. In new editions of *TMP*, the line "You unmitigated Jew" (LINDSAY, 1918, p. 164) was deleted from a poem (along with the next line, to preserve the odd number of lines), because it is highly offensive today, and I agree that it should have not been kept, at least not without a word of explanation about the context in which the novel was created. I must admit that it was comfortable not to be responsible for deciding to remove it

from the translation, or for adding explanation that could raise disturbing issues, but that would certainly have required careful treatment had it been kept in current English editions. The lines said by the Judge to the Usher that I translated were the following, without any mentions whatsoever to the latter's Jewish origin (the lines deleted are in bold and between square brackets); however, the threatening tone is present in both source and target texts:

'If what you say is true,  
That idea you'll sadly rue,  
The poison I have eaten is entirely due to you.  
It's by taking your advice  
That I've had my seventh slice,  
So I'll tell you what I'll do  
**[You unmitigated Jew;  
As a trifling satisfaction,]**  
Why, I'll beat you black and blue,' (LINDSAY, 1918, p. 164)

*"Se é verdade o que me diz,  
A culpa foi sua, infeliz!  
Foi veneno que comi, e ainda pedi bis.  
Pra lhe fazer companhia  
Comi a sétima fatia.  
Pois agora este Juiz  
Vai quebrar o seu nariz."*

Another passage, subtler and thus less directly offensive, contains a reference to Jerusalem in an offensive remark. Warned by Sam (the penguin) to follow the rules and not to complain when his friends violently disturb his breakfast, Bill Barnacle (the human sailor) replies that he does not care about such rules by saying, "To Jeredelum with the rules." The non-existing word "Jeredelum," phonetically similar to "Jerusalem," occupies the space in the sentence that normally is occupied by words like "hell," therefore equating Jerusalem with hell, an association that the translator cannot evade, particularly when the readers will be children. In this case, given that the word does not exist and that anti-Semitism is not a fundamental characteristic of the personage, and that it might have been the sole manifestation of the author's thoughts, at first it seemed unnecessary to remove it from the TT. It is important to make clear that the author's biography is helpful to better understand the work and its context, but his life facts and opinions are not more significant or deserve more respect or loyalty than the novel itself or its readers. Also, regardless of Lindsay's views, the word is not used in reference to a character – Bill does not call Sam a "Jew" –, so it acquires the meaning of a distant place, making the allusion not necessarily or directly derogatory. However, the temporal distance is crucial here: the novel was written two decades before the beginning of the World War II, a period when anti-Semitism reached a peak that altered its

meaning forever. Since then, such remarks have lost any innocent quality they could have had before, and therefore, the original, perhaps unintentional, meaning has changed so much that cannot be read in the same way in the twenty-first century. The wordplay has been replaced with “*As regras que vão plantar batatas!*” [“The rules may go plant potatoes!”]. It is a rather domesticating alternative, since it is from Portuguese origin, but it conserves the belligerent humour of the dialogue and alludes to a central theme in the narrative, food, as well as to the rural setting of the novel, full of market gardens and horticulture (bold mine):

'Observe the rules, Bill,' said Sam hurriedly. 'Boisterous humour at the breakfast table must be greeted with roars of laughter.'

**'To Jeredelum with the rules,'** shouted Bill. 'Pushing a man's face into his own breakfast is beyond rules or reason, and deserves a punch in the gizzard.' (LINDSAY, 2006, p. 39)

– *Obedeça as regras, Bill – disse Sam, rapidamente. – Humor matinal deve ser saudado com ataques de riso.*

– *As regras que vão plantar batatas!* – gritou Bill. – *Enfiar a cara de um homem em sua comida passa dos limites de qualquer regra ou razão, e merece um soco na moela.*

As for the target age, although there is a certain order of developmental stages, which most children experience, there is not an exact age at which every child goes through each stage. That is determined not only by biology but also, and perhaps more importantly, by cultural and familial factors. Diana Lichtenstein Corso and Mario Corso (CORSO and CORSO, 2006) analyse fairy tales that remain in print and have been fascinating children for centuries, regardless of the changes in time, geography and culture, such as the ones collected and retold by Charles Perrault in the seventeenth century, the brothers Grimm in the eighteenth century, and Hans Christian Andersen in the nineteenth century. For the authors and psychoanalysts, *Little Red Riding Hood*, *Sleeping Beauty*, *Cinderella* and *Snow White* (PERRAULT, 1989; GRIMM, 1994); *Rapunzel*, (GRIMM, 1994); or *The Little Mermaid* (ANDERSEN, 1988) are still appealing because they deal with feelings, particularly those related with fear, sexuality, nutrition and parent-child relationships, which are shared by a great number of children from several backgrounds and social or cultural environments. As children grow up, these tales become part of their memories and are thus passed on to their own children, as long as the stories keep making sense. Whereas a chain of adults makes the decisions about what children will read, it is ultimately children who decide what they will keep reading, even if they are unable to explain their reasons.

The company of children provides the opportunity to read, watch, see and listen to cultural products meant for them, which we adults can only understand by resorting to our memories. Children's books, cartoons, films and games are valuable sources to gain access to and understand children's minds with regard to language and humour, including puns, slang, web memes, and general topics of interest. When Furtado and I translated the *Alice* books, our intention was to translate for children and a strategy we devised to test the reception of the story, its events, dialogues and the effectiveness of the jokes, verbal or pictorial, was to read to children, most of them between seven and ten years old. Passages they found confusing or which were supposed to but did not make them laugh were altered and assessed again. Reading the book aloud while translating was another strategy to verify the fluency and test meter and rhyme, the same I employed while translating *TMP*. According to the feedback we have received from the publishing house, our *Aventuras de Alice no País das Maravilhas* (FURTADO and KUGLAND, 2007) has been adopted by several schools in Brazil for children in the 6<sup>th</sup> grade of *Ensino Fundamental*, who are about twelve years old. Given the great number of relationships between the *Alice* books and *TMP* – which include the topics of food and fighting, as well as the living pudding that might have served as inspiration for Lindsay to create Albert, and also poetry, songs, puns, satire of authority, not to mention the scene in a court, with a ridiculous, inept Judge, which ends in a quarrel<sup>7</sup> –, the reader of *TMP*, according to my child image and research, is potentially the same of the *Alice* books, or younger, someone able to grasp all the elements the narrative offers, verbal and pictorial, I would say between seven and ten years old.

A child becomes a reader of stories before s/he is able to read, usually when an adult or an older child tells her/him a story, whether it is orally created as it is told, or retold from memory, or read aloud from a book. These stories are usually illustrated and often the pictorial text occupies more space than the verbal one. The child is then able to follow the narrative through the pictures, anticipating or confirming the events in the VT. Picture books that look like toys, for example, pop-up books, or those made of or which incorporate other materials besides paper, such as bath books, or those with fake fur lined covers, serve as evidence of the child-book relationship that involves more than words. The way the cover, the words and the pictures are arranged in a book may influence on the narrative order, but the child will not necessarily access them in the proposed order. The various forms by which a child accesses the contents of a book inspired my study and made me think that such complex

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<sup>7</sup> For a detailed comparison between the works by Lindsay and by Carroll, see KUGLAND 2016.

relations between children and narratives are probably verifiable when the stories migrate to other kinds of media, such as e-books. Such migration raises the issue of whether the text is still a translation or the shift of medium makes it necessarily an adaptation, a topic discussed in chapter 4.

Regardless of the technical medium (ELLESTRÖM, 2010) through which the reader accesses the novel, in *TMP*, the illustrations tell the story along with the VT. The abundance of pictures, their fundamental role in the narrative and the author's background as an artist challenge the text-paratext hierarchy: what is *the text* and what is the *paratext*? The English verb "to illustrate" comes from Latin *illustratus*, past participle of *illustrare*, which means, "to illuminate, make light, clarify, explain, give glory to"<sup>8</sup>. The definition indicates an accessory function of the illustration that is often verifiable: indeed, a great number of stories are written in words before gaining illustrations. However, another great number of stories has pictures as the starting point or the main medium to convey information about the events of the narrative, as in picture books, for example. Oittinen (2000) points out that translation involves a whole and its parts, both the verbal and the visual elements; the visual refers not only to pictures but also to the words – since they are printed on the page as well – and the way words are arranged, including typesetting, sentence length, interruptions at the end of a page, punctuation, and everything that composes the appearance of the book. These elements will determine the reading pace, the pauses, and will guide the aloud-reader to whisper or to emphasize certain words; accordingly, they were all considered in the course of my translation, but the ones receiving particular attention for this study were the illustrations.

The difficulty in defining the verbal text as central and the illustrations as secondary to it is key to the present analysis as well it was to the translation process. Lindsay's drawings cannot be regarded as accessory or secondary to his words, both, by the way, graphic, visual elements. Although both pictorial and verbal texts are graphic and visual, since it is through vision that the reader accesses them, the words can also be (and often are) accessed through audition, whenever an adult or a literate, older child reads aloud to an illiterate, younger child. Therefore, in order to simplify the terms, the illustrations are referred to in this thesis as the "pictorial text" whereas the words (the text proper) are referred to as the "verbal text" (VT). The relations between these two forms of texts to tell a story and the implications of such relations for the translation are the center of this study, in which the translator assumes the

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<sup>8</sup> Dictionary.com. Available at: <Dictionary.com: <http://www.dictionary.com/browse/illustrate>>. Accessed on 20 May 2017.

role of an addresser of a paratextual message, along with the textual message.

For my research, I deem the illustrations by Norman Lindsay to be pictorial *text*, central, and not *peritext*. The peritextual elements are the ones I have added to the translated text as part of my strategy to keep the Australian elements visible and not domesticated. The peritexts include extra verbal texts to clarify some of the Australian references, as well as to direct the reader's attention to the material attached to the book – a collection of pictures showing and briefly describing the animals that may be unknown to the target public, and a list of Australian puddings with a short description of each dish, possibly illustrated with vignettes. The latter is a suggestion that may be excluded from a simpler edition, because it is not fundamental for the comprehension of the text. However, it could be included in a digital edition, with animation or videos, expanding the reader's experience. The pictorial peritext is the center of this study and the main resource to deal with culture-specific items, in particular the fauna: new illustrations have been created for the translated product, a choice for the sake of the child reader, who will read the book mostly for pleasure and who will also have the opportunity to learn about Australia, its fauna, flora and foods in an appealing way. The addition of new illustrations is part of the project of bringing Australia to the reader without resorting to excessive explanations. So, instead of notes, the translated text will have pictorial peritext added, according to the diverse demands addressed in chapter 2. Chapter 3 deals with the variety of implications of the pictorial text for the translation process and products, as well as the different approaches employed.

## 2. MAKING AUSTRALIA VISIBLE WITH WORDS AND PICTURES

As it was pointed out in the previous chapter, Lindsay's pictorial text (PT) influences the narrative and consequently the translation in several aspects, because the illustrations are as important to the storytelling process as the VT. Since one is not clearly subordinated to the other, it is difficult to designate which is the *text* and which is the *paratext* in *TMP*. As Lindsay was primarily a visual artist, who started his narrative by introducing two of the characters in both pictorial and verbal forms, we could go as far as to affirm that the VT serves as paratext to the PT and vice versa. In this chapter, inspired by the importance of the illustrations in the narrative as well as in children's literature in general, I propose the employment of pictorial peritext (PP) as a strategy to solve a specific and complex translation problem: how to make some cultural aspects available to the child reader without resorting to regular strategies such as footnotes? Javier Franco Aixelá's strategies to deal with culture-specific items (CSIs), particularly his terminology, will serve as a guide for the analysis of the Australian cultural and natural aspects present in the novel. Due to the complexity of the translation process and the consequent difficulty in isolating every aspect involved in it, other aspects, which do not directly concern the PT, but which have connections with it, will also be addressed.

### 2.1. Culture-specific Items in *TMP*: Aixelá's model

Literary translation often involves translation of cultural elements, that is, intercultural relationships. This statement may sound obvious for those familiar with the process, but when it comes to defining what cultural elements exactly are and how to deal with them, a more accurate definition is required. Javier Franco Aixelá points out that the main difficulty defining a culture-specific item (CSI) is "the fact that in a language *everything* is culturally produced, beginning with language itself." (AIXELÁ, 1996, p. 57) In order to avoid generalizations, he proposed a model for translators to handle translation problems arising from divergences between source and target cultures. A CSI emerges as a translation problem when it does not exist in the TC or carries a different value when transposed to it, and so it may be unintelligible and/or disturb the reading. Some examples given by Aixelá are the months and their correspondent seasons in the two hemispheres – since the winter begins in December in the Northern hemisphere, a reference to a cold December is culturally related to the Northern hemisphere –; units of measurement, which might require a pause for calculation



or a footnote; currencies; national products or business brands; typical foods; fauna and flora, etc. Aixelá's model is divided into two main strategies, according to the effect the CSIs will have in the translated product: "conservation" and "substitution" (Figure 23). The former, as the term suggests, includes procedures to preserve the culture-specific items in the target text, resulting in a translation closer to the source culture, whereas the latter includes procedures to replace them with lexical items more intelligible by the target reader, resulting in a translation closer to the target culture.

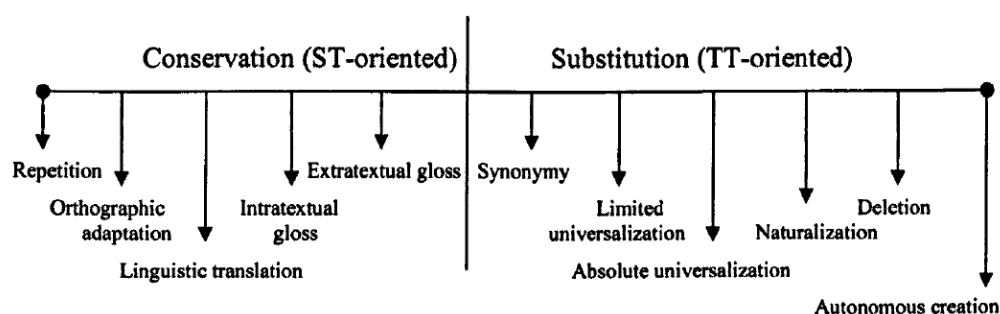


Figure 23. Aixelá's scale.1996, p. 61

Both groups are described as follows, in ascending order according to the degree of intercultural manipulation, being "conservation" less manipulative than "substitution" and, within each group, from the lowest to the highest degree of manipulation as well. (AIXELÁ, 1996, p. 61)

### 2.1.1 Strategy of Conservation

This group includes procedures to keep the target text closer to the source text and thus, the source culture more explicit to the reader. The result can be associated with Venuti's foreignised translation, although the concepts are not synonymous.

#### • Repetition

This procedure presents the least degree of cultural manipulation, maintaining the foreign reference of the TT unaltered or very close to the source. As an example, Aixelá gives toponyms, especially cities that do not have a conventional equivalent in the TC, which are usually preserved in the translation. Rio de Janeiro, Buenos Aires and Melbourne, for example, are toponyms usually repeated in translations into other languages, as long as the

two languages use the same alphabet, whereas Lisbon (*Lisboa* in Portuguese) or London (*Londres* in Portuguese) are usually substituted for conventional equivalent forms in the TL. In *O Pudim Mágico*, the first name/part of the main characters' original names have been repeated – Albert (the Pudding), Bunyip Bluegum, Bill Barnacle and Sam(uel) Sawnoff, as well as other important characters in the narrative, such as Ben(jimen) Brandysnap – , whereas their surnames have been replaced, because they bear meanings that must be clear to the child reader: Albert, the Pudding > *o Pudim* (not a surname in this case), Bunyip Bluegum > *do Bosque*, Bill Barnacle > *Bacalhau*, Sam(uel) Sawnoff > *Serrado*, Ben(jimen) Brandysnap > *Biscoito*. Australian native animals that have never had their common names translated into Portuguese and are known in Brazil by the original spelling, such as bandicoots and possums, also have had their names repeated in the TT. The reasons why some of these names have been maintained and others have been altered in the target VT will be further discussed in the second part of this chapter.

#### • Orthographic adaptation

When the cultural item is transcribed and transliterated because the TL and the SL use different alphabets. Since English and Portuguese are languages that use the same alphabet, this procedure was not applied in the translation of *TMP*, unless one would consider that the words *vombate* and *cucaburra* were orthographic adaptations of the English equivalents “wombat” and “kookaburra.” I would rather consider them as linguistic translation since, although they are originally orthographic adaptations of the English words, these are the established equivalent names in Portuguese and not my creation for this translation.

#### • Linguistic (non-cultural) translation

“[T]he translator choses a denotatively close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognised as belonging to the cultural system of the target text.” (AIXELÁ, 1996, p. 62) This procedure is exemplified with units of measurement and currency from the source which are not used but have linguistically equivalent forms in the target language: *dollars* > *dólares*, *inch* > *polegada*. The translator does not replace the original currency with the currency of the TC, e.g., by converting dollars to *reais* or inches to *centimetres*. The only reference to a non-metric unit in *TMP*, “a mile or two” (LINDSAY, 2006, p. 133), has been converted to *uns três*

*quilômetros*, because the International System of Units has been adopted in Australia. Besides, having the child reader in mind, a pause for calculation or a note would disturb the reading process for an ordinary piece of information. For the same reasons, the only reference to currency, “five shillin’s” (LINDSAY, 2006, p. 68) has been rendered in Portuguese as *cinco pratas* [five silver coins] Australia’s native species such as the koala, the wombat and the kookaburra, for example, have established equivalents in Portuguese – respectively, *coala*, *vombate* and *cucaburra* – so, the procedure of linguistic translation has been employed.

- **Extratextual gloss**

When the translator adds marginal, end-, footnotes, or any other kind of extra information to the text. “Extratextual gloss” has been utilized to make Australia visible in *O Pudim Mágico* in various forms, verbal and pictorial: a preface and a collection of captioned drawings depicting Australian animals, and possibly, an illustrated list of dishes and a drawing of a swagman, with his belongings (a swag and a billy). Discussed in detail in the second part of this chapter, this is the main procedure discussed in this study, sometimes combined with others, and it is related to Genette’s concept of paratext, particularly peritext.

- **Intratextual gloss**

Instead of adding peritext to the TT, the translator includes information within the text proper, which can be a subtler and less noticeable and disturbing procedure, especially for children. *O Pudim Mágico* has one case of intratextual gloss (combined with the procedures of extratextual gloss and synonymy) to make it clear that an animal called “flying fox” is in fact a bat and not a fox. The treatment of this and the other Australian animals and their names will be further addressed in Part 2 of this chapter.

### **2.1.2. Strategy of Substitution**

Also in ascending order of intercultural manipulation, this set of procedures makes the TT more distant from the ST and thus the SC less visible. Again, the result can be associated with Venuti’s domesticated translation, although the concepts are not synonymous.

- **Synonymy**

When the CSI is replaced with a synonym in the second occurrence, after being clarified through other procedures, mostly for stylistic criteria. This procedure was employed to treat CSIs in *TMP* in two passages: the word “port” has become *vinho do porto* [port wine] in the TT, which could also be considered a case of “intratextual gloss.” However, this drink is not an Australian or English CSI, since it is from Portugal and is known in other countries and cultures, including Brazil. Both expressions *porto* and *vinho do porto* are used in Brazilian Portuguese, but the latter is more common and thus more likely to be identified by a child reader as a drink. All the following occurrences of “port” are translated as *vinho do porto*, with the exception of “port bottle” (LINDSAY, 2006, p. 131), translated as *garrafa de vinho* [wine bottle]. Another example is the aforementioned Flying-fox, which is identified as a *Morcego do tipo Raposa-voadora* [Flying-fox Bat] (*intratextual gloss*) in the first occurrence, and as *o Morcego* [the Bat] in the second.

- **Limited universalization**

When the translator replaces the CSI with a less specific and more usual item from the SC. Aixelá exemplifies this strategy with the phrase “five grand” translated into “five thousand dollars” (*cinco mil dólares* in Portuguese), more easily understandable than the culture-specific “grand”, which does not have a conventional equivalent in other languages, such as Portuguese or Spanish. This procedure was not employed in the translation of *TMP*, unless one admits that the definition of what is “limited” and what is “absolute universalization” is not clearly established and that some procedures may overlap.

- **Absolute universalization**

The foreign element is replaced with a culturally neutral item, such as the example provided by Aixelá: “Chesterfield” (a Canadian synonym for “sofa”) is translated only as the word for “sofa” in the TL (in Brazilian Portuguese, *sofá*). In *O Pudim Mágico*, “Pears’ soap” in the sentence “the air smells like Pears’ soap” (LINDSAY, 2006, p. 36) has become only *sabonete*: “*o ar tem perfume de sabonete.*” This soap brand is not Australian, but English, and its most important quality in the text is its scent. Besides, a mention to the brand in the TT would not be understood and might need explanation, which could cause an unnecessary

interruption. When the novel was written, in 1918, there were not many different soap brands and Pears would be immediately recognised as a fragrant soap. In English, the word “soap” does not specifically denote the substance used to bathe, so the brand makes it clear that it is scented and it is not the kind of soap used to wash, e.g., clothes. In Portuguese, “soap” can be translated as both *sabão* and *sabonete*, the former denoting the substance in general and, usually, the kind used to wash clothes, and the latter denoting the fragrant and more delicate kind to wash one’s face and body. Therefore, only the word *sabonete* is sufficient and the brand is redundant.

Another employment of the “absolute universalization” technique is found in the translation of one personage’s surname, Brandysnap, to be analysed in the second part of this chapter. The treatment of Australian culture-specific items such as “swag” and “swagman”, “billy”, and “the bush” (see chapter 1) also followed this procedure, as it will also be analysed in the second part of this chapter.

- **Naturalization:**

The CSI is replaced with a specific item of the TC. To Aixelá’s view, this procedure is not frequent in literary translation, except in children’s literature, in which he judges to be in decline as well (AIXELÁ, 1996, p. 62). This technique is in fact more common in the translation of children’s literature, but it depends on whether the translation project is more domesticating or foreignising. As *O Pudim Mágico* is a rather foreignised TT, this technique was avoided in the process. “Naturalization” in this case would not sound *natural* at all, since explicit references to Brazilian nature and/or culture would have introduced exotic poetry/music, fauna or flora into the story. Moreover, it would have been inconsistent with the emphasis on the extra material created to handle the unknown Australian elements in the book. Accordingly, songs, animals or vegetation have not been replaced with Brazilian ones.

- **Deletion:**

A word, sentence, paragraph, page or entire chapter is deleted to meet stylistic or ideological criteria,

because it is not relevant enough for the effort of comprehension required from the readers, or that it is too obscure and they [the translators] are not allowed or do not want to use procedures such as the gloss, etc.” (AIXELÁ, 1996, p. 64)

This procedure is often used in the translation of children's literature when there is a cultural clash making elements that are acceptable in the SC when and where the story is written become inconvenient or offensive when transposed to another culture and/or time. Sometimes, it may be a problem of translatability, when the translator judges that there is not an approximate version of the source in the target language and opts for omitting a passage. It is questionable to classify this as a strategy of "substitution," since the passages deleted are not replaced with something else, and the extent of omissions may result in abridgement and raise the question of whether the TT is still a translation or has become an adaptation. The only employment of "deletion" in *O Pudim Mágico* involves an ideologically loaded item and it is rather a case of "attenuation" (discussed below in section 2.1.3).

- **Autonomous Creation:**

The last procedure among the strategies of "substitution" is the one through which the translated text supposedly becomes the closest to the TC and the farthest from the source. Aixelá uses the example of the novel *The Maltese Falcon* (1929), by Dashiell Hammett, which is rendered in Spanish as *El Halcón del Rey de España* [The King of Spain's Falcon], adding a non-existing reference in the source to the TT (AIXELÁ, 1996, p. 64). Actually, the reference exists in the novel, because the falcon belongs to the King of Spain, but this fact is not explicit in the original title. The scholar judges that this technique is rarely used, except for children's literature, especially in domesticated translations, as it was the case of our translations of the *Alice* books (FURTADO and KUGLAND, 2007; 2012). Since different criteria guided the translation of *TMP*, this procedure was not employed to handle CSIs in it.

### 2.1.3. Other Procedures

Aixelá discusses other procedures not included in his scale, which are, according to him, used more frequently in "secondary genres" such as children's literature (AIXELÁ, 1996, p. 64).

- **Compensation**

In a combination of the procedures of "deletion" and "autonomous creation," the translator omits a CSI and adds another to the TT at another point, in order to create a similar

effect. Sometimes, it is impossible to find, for example, an equivalent pun or idiom in the target language to fulfil the same purpose in a sentence; if another opportunity is given in another sentence, the translator may add another pun or idiom to compensate for the deletion. In *TMP*, there are several instances of assonance and alliteration in the poetic passages as well as in the prose, which could not always be replaced with the same sounds at the same point in *O Pudim Mágico*; then, whenever another near sentence allowed the creation of a similar device, the technique of compensation was employed. However, as these poetic elements cannot be considered CSIs, this procedure will not be further analysed in the present study.

- **Dislocation**

Similar to the compensation, this technique consists in the “displacement in the text of the same reference.” (AIXELÁ, 1996, p. 64) In *TMP*, it was only employed to translate parts of poems/songs and some poetic elements or wordplay in the prose, but not in the manipulation of CSIs.

- **Attenuation**

The translator substitutes items that are ideologically unacceptable or “too strong” in the TC for others that are accepted or “softer”. As it has been said before, Norman Lindsay had particular views on some issues that are now largely condemned in several cultural environments, including Brazil. His opinion on Jewish people is an example of ideologically unacceptable item that would require attenuation, if not deletion, when transposed to the TC, particularly for children. In addition to the anti-Semitic references already deleted from the ST – “you unmitigated Jew” – and the wordplay that has been modified in the TT because of its negative semantic content – “to Jeredelum with the rules” (LINDSAY, 2006, p. 39) –, there is at least one instance of possible racism that required attention: “The Judge turned pale as lard, and the Usher, having a darker complexion, turned as pale as soap.” (LINDSAY, 2006, p. 130) The fact that a person has a darker complexion than another does not necessarily mean that s/he is an Afro-descendant or an Aboriginal, or that there is a derogatory remark in the sentence. However, the author’s biography contains indications that this sort of comment should not be ignored.

Apparently, the comparison with soap does not have negative connotations, which shows that, even though there is a possibility that the author intended to make a racist remark,

this is not explicit in the text. Besides, if one of the personages had been depicted in the illustrations as a black man, the reference would undoubtedly have been intentional and would have required attenuation or deletion, but as the two of them look Caucasian in the pictures, the suspicion of racism was dismissed. Considering that twenty-first-century Brazilian children would probably not associate soap with something dark, and that they are unlikely to identify lard as something white, the references have been changed and the TT reads: *O Juiz ficou pálido que nem sabão de coco, e o Meirinho, que tinha a pele mais escura, ficou pálido que nem coco queimado* [The Judge turned pale as coconut soap, and the Usher, who had a darker complexion, turned as pale as toasted coconut flakes]. The reference to food, a key element in the story (and also present in the other part of the sentence in the word “lard”) has been maintained, as well as the reference to soap, now with the opposite connotation – pale, white and not dark – and thus it has satisfied the general atmosphere of the text and kept the comparison understandable.

#### **2.1.4. Further considerations on Aixelá’s model**

Aixelá distinguishes common nouns from proper names, with the two sets of procedures described above falling under the former category. He also divides proper names into two types: with or without meaning; the first type refers to conventional, random names, which do not hold semantic content, whereas the second type includes names often found in literature, especially in children’s literature (and also children’s movies and cartoons), which have connotations and tell something about the character’s personality, job or physical features. In the translation of *TMP* and for the purposes of this study, I treat the characters’ proper names as both common nouns *and* proper names, because, as it often happens in children’s stories, the proper names are composed of common nouns (or adjectives, or verbs) that hold meanings and therefore, convey information and cause effects which are important in the narrative.

As stated and justified in Chapter 1, *O Pudim Mágico* is rather a foreignised than a domesticated translation (VENUTI, 1995), according to parametres established to preserve Australian elements in the TT. Although the term “foreignisation” may be associated with “conservation,” whereas “domestication” may be associated with “substitution,” the terms are not simply interchangeable, and procedures of both conservation and substitution were employed to satisfy the foreignising criteria. Nevertheless, there were more instances of “conservation” strategies, especially “extratextual gloss,” the main procedure to treat the



characters' proper names and the Australian references within them. This procedure was mostly combined with the "repetition" technique, with the source item maintained in the TT and pictorial and/or verbal extratextual gloss added to it.

A great part of the personages are only identified by the common name of their species – e.g., a/the Parrot, a/the Bandicoot, a/the Kookaburra, a/the Possum –, or their profession – e.g., the Judge, the Constable, the Mayor (all of them, human beings) –, whereas other names combine a proper name and the character's species – e.g., Watkin Wombat, Henderson Hedgehog, Finglebury Flying-fox –, and some sound like regular proper names, but carry meanings associated with Australian culture and nature. In order to make these meanings visible to the reader, Aixelá's procedure of extratextual gloss was enlarged to include pictorial peritext (PP) in the TT and handle the names' semantic aspects. By identifying Australian foods, trees and even a mythical creature embedded in the characters' names, the child reader may enjoy the story while receiving information about a foreign environment and culture. The use of PP and VP to preserve Australian elements in the TT is will be discussed in detail in the following part of this chapter.

## **2.2. Australian animals and their names in Portuguese**

In this section, I approach the translation of personages' names with regard to their role as CSIs and as both text and peritext. As it has been pointed out before, Lindsay's illustrations are treated in this study as pictorial *text*, whereas the new illustrations created by artist Edu Oliveira are treated as pictorial *peritext*. The main elements to convey a sense of foreign in the novel are the Australian animals; accordingly, the present analysis is mainly focused on the animal personages and their names, and the majority of illustrations added to the translated text depict these animals.

I start this section with the analysis of two characters that present key aspects to this study, Bunyip Bluegum and Uncle Wattleberry, both koalas. These animals are native to Australia; their proper names are motivated, since they hold meanings related to Australian culture and nature; they are the first characters introduced to the reader by means of pictures and words (pictorial e verbal *texts*); their species is only identifiable by the pictures and not by the VT; and Aixelá's procedures of "repetition" and "extratextual gloss" were used in the translation of their names. After that, I analyse other animal characters whose names are semantically and phonetically motivated, and which required the employment of Aixelá's

strategies to solve translation problems. Finally, I analyse the treatment of the VT within the illustrations, in particular some characters' names.

### 2.2.1. The Koalas

Bunyip Bluegum and Uncle Wattleberry (Figure 24) are koalas, arboreal herbivorous animals that inhabit eucalypt lands, because the leaves of these trees – genus *Eucalyptus* – are the main part of their diet. They can also be found in other genera of trees, such as *Acacia*, *Allocasuarina* and *Leptospermum* (MARTIN and HANDASYDE, 1999). Trees are very important to these animals and thus, very important to the narrative: at the beginning of the story, Bunyip leaves the tree where he lives with his Uncle to see the world and, at the end, he moves into another tree house with his new friends. Both surnames, Bluegum and Wattleberry, are related to trees: the former is based on the common name of the *Eucalyptus* species *Eucalyptus globulus*, “blue gum,” and the latter refers to one of the common names of the genus *Acacia*, “wattle” (also know as “acacia”), and its fruit, “berry” (NEW, 1984). Uncle Wattleberry has become *Tio Acácio* in the translation: *Tio* [Uncle] is not a proper name but a common noun that designates a family relationship and thus, has been translated into its equivalent form; *Acácio* is an existing name in Portuguese and also related to the word *acácia*, the popular name of the same genus *Acacia*.



Figure 24. “Bunyip Bluegum and Uncle Wattleberry.” Norman Lindsay *The Magic Pudding*, 2006, p. 5.

Bunyip is the name of a creature from Aboriginal mythology, a monster that lives in creeks, swamps and billabongs, whose name gave origin to the Australian satirical term “bunyip aristocracy.” In 1853, politician, explorer, journalist and author William Charles

Wentworth, while chairing the committee to write a new constitution for South Wales, suggested the establishment of a self-titled Australian aristocracy in the colony, formed by landowners and their descendants. The suggestion was ridiculed as an attempt to create a fake aristocracy and the term “bunyip aristocrat,” or only “bunyip,” has become synonymous with impostor (MARTIN and HANDASYDE, 1999). Bunyip Bluegum is an anthropomorphic koala who acts and speaks like an aristocrat: the way he speaks and dresses (Figure 25), his abhorrence of whiskers, or his concerns about the proper way to be called while travelling – a Traveller or a Swagman – are signs of his affected manner. He is described by the narrator as someone learned and sensible, “a very well-bred young fellow, polite in his manners, graceful in his attitudes, and able to converse on a great variety of subjects, having read all the best Australian poets.” (LINDSAY, 2006, p. 13) His bush companions respect and admire him as well, although some of them despise him for similar reasons: “‘You ain't got any tobacco,’ [the Parrot] said scornfully to Bunyip Bluegum. ‘I can see that at a glance. You're one of the non-smoking sort, all fur and feathers.’” (LINDSAY, 2006, p. 52) His first name reflects his status as a self-thought aristocrat and also jokes with the fact that a non-fierce herbivore like a koala, “all fur and feathers,” (ibid.) is named after a man-eating monster.



Figure 25. “Bunyip Bluegum.” Norman Lindsay. *The Magic Pudding*, 2006, p. 12.

Curiously, Bunyip and his Uncle are never referred to as koalas and, in fact, the word “koala” is never used in the novel; for this reason, the Portuguese word *coala* is also absent from the TT. The reader learns they are koalas only through the illustrations, which is evidence of the importance of the PT in the narrative. Bunyip is described as a “tidy bear” (LINDSAY, 2006, p. 8), because koalas resemble bears and are also called “koala bears,” even though they are marsupials (mammalian infraclass Marsupialia, order Diprotodontia),

animals that carry their young in the characteristic pouch called “marsupial” (from Latin, *marsupium* = “pouch”) (MARTIN and HANDASYDE, 1999, p. 61), whereas bears have placentas (mammalian infraclass Placentalia, order Carnivora) (NOWAK, 2005, p. 114). Calling them *ursos* [bears] would not sound natural, since these animals are not known as *ursos coalas* in Portuguese. Nevertheless, in a passage in which Bunyip Bluegum is called a “tidy bear,” the TT reads *ursinho aseado* in order to preserve the mention to its resemblance to a bear, as well as the possible allusion to a Teddy bear:

Bunyip Bluegum was a **tidy bear**, and he objected to whisker soup, so he was forced to eat his meals outside, which was awkward, and besides, lizards came and borrowed his soup. (LINDSAY, 2006, p. 8)

*Bunyip do Bosque era um **ursinho aseado** e opunha-se a sopa com suíças, então era forçado a fazer suas refeições do lado de fora, o que era muito incômodo, e, para piorar, lagartos vinham filar sua sopa.*

Bunyip Bluegum, as most of the characters in the novel – with the exception of Uncle Wattleberry, Albert, the Pudding, and those referred to only by their species, such as “the/a Bandicoot” or “the/a Parrot”–, is an alliterative name, a characteristic which has been maintained in the translation: *Bunyip do Bosque*. An early option considered for his surname was *Eucalipto*, but the alliteration would have been lost and the combination of the two names would not have a euphonious effect when read aloud. Therefore, in the absence of a tree native to Brazil – or, at least, not entirely exotic – with the initial *B*, the surname *do Bosque* was chosen to keep the characteristics of the animal and its environment as well as the author’s phonetic choice. Like most characters’ names, this one has been maintained in English and the other, translated. The choices for the translated names follow the criteria of humour, sound (alliteration, assonance), and meaning (same or similar references, as in the case of “blue gum” > Bluegum > *do Bosque*). Most characters’ names follow the same criteria and the exceptions will be discussed further in this thesis.

Unlike “blue gum” and *do Bosque*, words easily recognisable and relatable to koalas by the readers of, respectively, the source and target texts, “bunyip” is not popular among Portuguese speakers and the koala’s name might be understood as only a foreign proper name. Since this proper name is culturally meaningful as well as comic (because it names an inoffensive koala) the reader must be aware of its meaning. Given that the TR is a child, who will read the novel mostly for entertainment, the kind of paratext (particularly the peritext, in the present case) employed should follow the same criteria. If notes distract an adult reader

from the text, they may alienate a child by potentially making the reading process heavy and tedious. Illustrations, on the other hand, which are ubiquitous and welcome in children's books, could and should be used as peritextual elements in order to give the reader information that is not or cannot be conveyed within the translated VT. Having this in mind, new illustrations in black and white (like the ones by Norman Lindsay, in a style that does not seek to emulate his but is consistent with it), depicting Australian animals, have been added to *O Pudim Mágico* as attachments. In order to avoid marginal or footnotes while informing the reader about the attachments, a preface (VP) has also been added to the TT:

### ***Bichos, comidas e coisas da Austrália***

*Assim como no Brasil, já tinha gente vivendo na Austrália quando chegaram pessoas de outros países. Para cá, vieram primeiro os portugueses; para lá, foram os ingleses. Os indígenas brasileiros já tinham suas próprias comidas, músicas, danças e muitas histórias, que hoje fazem parte da nossa cultura, como as lendas do Saci-pererê, do Caipora e do Curupira. Os primeiros habitantes de um lugar chamam-se aborígenes, e os aborígenes australianos também têm muitas histórias e lendas que fazem parte da cultura de lá.*

*Um personagem muito famoso do folclore da Austrália é o bunyip. Ele é um monstro imaginário, uma enorme criatura que vive escondida em pântanos, rios, riachos, lagos e lagoas, esperando para atacar sua vítimas. Na história que você vai ler agora, tem um sujeito chamado Bunyip, ele é um coala, um bicho que talvez você já conheça. Muita gente conhece o canguru e o coala, mas nunca viu um possum, um Bandicoot, uma cucaburra ou um vombate. A Austrália é um país cheio de bichos, plantas e comidas que não existem no Brasil. Esta história tem tudo isso e também tem gente, galo, pinguim, morcego, cachorro, e até um Pudim Mágico!*

*Quando você pensa em um pudim, o que vem à sua cabeça? No Brasil, provavelmente você vai pensar naquele doce molinho, com calda, quase sempre redondo, com um furo no meio, que pode ser de leite, de coco, de chocolate, de pão, de ameixa ... que mais? Na Austrália, o pudim se chama pudding e tem muitas formas. Ele pode ser parecido com um bolo de frutas cristalizadas, ou ainda vir em forma de pasteizinhos de maçã ou de rocambole de geleia. Pode também ser salgado, como o pudim de carne de vaca misturada com rins de porco. O personagem principal desta história é um pudim mágico. Quer saber por quê? É só ler a história.*

*Bom apetite!*

*(No final do livro, você vai encontrar uma Galeria de Animais da Austrália.)*

The last sentence, “[a]t the end of the book, you will find a collection of Australian animals,” sends the reader to a page with drawings organised as a “sticker album,” depicting the animals mentioned in the story.

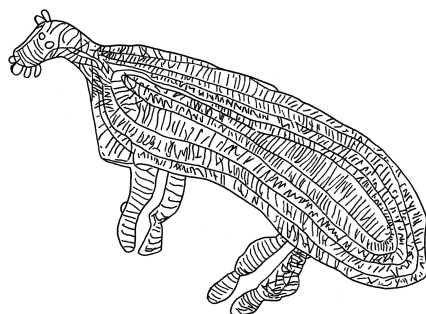


Figure 26. “The bunyip.” Edu Oliveira (inspired by an aboriginal drawing), 2017.

Instead of a note informing about the bunyip, which would interrupt the reading at the outset, the first mention to the mythological creature in the story is preceded by the mention in the foreword. A picture of the bunyip (Figure 26) may illustrate the foreword or be included in the gallery of animals. When the child reads the koala’s name, s/he will already be aware that the bunyip is an imaginary monster and might be able to grasp the meaning of the character’s name and the joke within it. The information about the album and the puddings in the foreword also avoids adding notes at every appearance of a new animal or food in the story and, in fact, makes notes redundant. If the reader interrupts the reading to check the attachments, it will be her/his choice and not something imposed by the text. Another option, particularly for older children (nine to ten years old, for example), is removing the preface altogether and allowing the reader to wonder about the foreign names, animals and environment. In this case, the readers may choose or not to look up the reference in dictionaries or on the Internet. The information about the foreign aspects of the text, thus, will be less transparent, but the *Australianness* in the text might be more explicit and challenging.



Figure 27. “Bunyip Bluegum and Egbert Rumpus Bumpus.” Norman Lindsay. *The Magic Pudding*, 2006, p.11.

The third koala to appear in the novel is Egbert Rumpus Bumpus (Fig. 27), a poet whose advice Bunyip Bluegum seeks before travelling. He does not carry a bag, so he could not be called a traveller; as he does not carry a swag, either, he could not be a swagman. As described in chapter 1, swagmen are Australian rural workers who travel on foot looking for work in farms and carrying a swag, a roll of cloth or a blanket with their belongings, including a billy, a metal bucket in which they can carry or boil water and cook over campfires. The swagman is a poor, unsophisticated man, the opposite of what Bunyip is or looks like: an aristocratic “tidy bear” like him would never carry a swag, therefore he could not be a swagman. The poet, who is busy trying to finish a poem, pauses to help Bunyip and suggests that, instead of a swag or a bag, he take nothing but a walking stick, assume an air of pleasure and tell everybody he is a “Gentleman of Leisure” (LINDSAY, 2006, p. 13). This is a possible reference to bush poet Henry Lawson’s words in his 1907 novel *The Romance of Swag*:

Travelling with the swag in Australia is variously and picturesquely described as “humping bluey,” “walking Matilda,” “humping Matilda,” “humping your drum,” “being on the wallaby,” “jabbing trotters,” and “tea and sugar burglaring,” but most travelling shearers now call themselves travellers, and say they are simply “on the track,” or “carrying swag.” (LAWSON, 2008, p. 15)

Although the swagman and the objects he carries are very important in the Australian culture, the conservation of the English words in the TT would have required the addition of notes. To avoid including them or information within the VT when not fundamental for the reader’s understanding, these words have been universalized, so, “swag”, “swagman” and “billy” were translated respectively as *trouxa* [bundle], *andarilho* [wanderer] and *panelinha*

*de lata* [little tin pan]. Another option would have been to keep the word “billy” and add information within the text proper (intratextual gloss), as in “*billy, uma espécie de panelinha de lata*” [billy, a sort of tin pan] and use only the word “billy” in the following occurrences (synonymy). However, the function and the material of the object are more important than its name, without requiring the presence of the foreign word within the text proper. If the words had been kept in English in the TT, a drawing of a swagman and his belongings could have been included as peritext, following the procedure of “extratextual gloss.” Depending on the kind of edition, this is still an option (Figure 28).

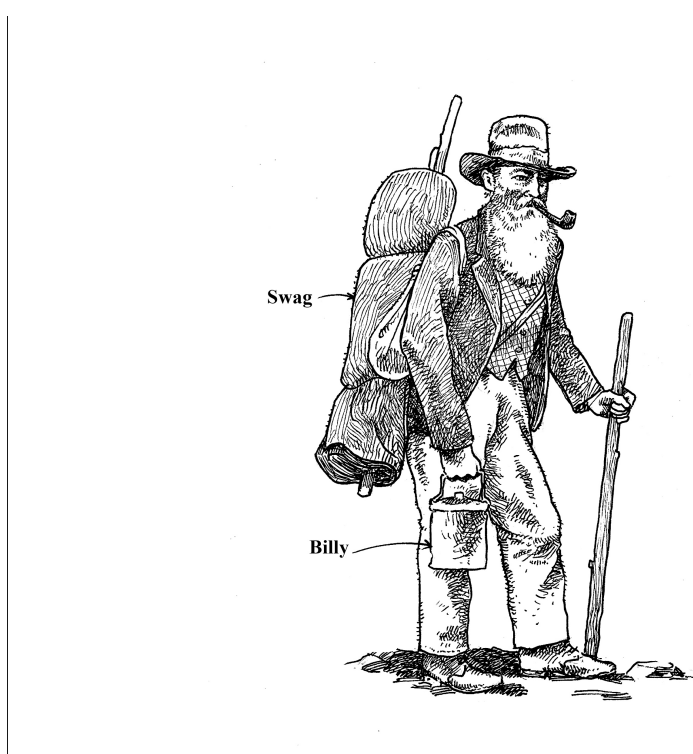


Figure 28. “A swagman carrying his swag and a billy.” Edu Oliveira, 2017.

As seen before, the setting of *TMP* is the Australian bush, a rural area, not as arid or as remote as the outback, with vegetation and properties such as farms and market gardens. The only occurrence of “bush” in the VT meaning the landscape and not the plant – “bush fires” (LINDSAY, 2006, p. 54) – has been universalized and rendered as *incêndios no mato* [fires in the wood/bush fires], again to avoid unnecessary interruptions, since the specific landscape would not have altered the narrative. Other occurrences of “bush” (LINDSAY, 2006, p. 87, 88) meaning a plant (which is not a CSI) have been translated as *arbusto*, and the idiomatic phrase “beatin’ about the bush” (LINDSAY, 2006, p. 52) has become *enrolação*.



Bunyip takes the poet's advice and leaves, taking nothing but a walking stick, not even food. When he feels hungry, he approaches the Pudding-owners, who are eating the Pudding by the road and enjoying life like typical swagmen would. Somehow, Rumpus Bumpus is the character that triggers the following events by helping this representative of the "bunyip aristocracy" with his plans to see the bush and its people. As a poet, Rumpus Bumpus plays the role of bush poets such as Henry Lawson and Banjo Paterson, who had different perspectives on the Australian bush and rural life, as demonstrated by their debate known as the "Bulletin debate" (1892-3). The poetic debate was carried out in *The Weekly Bulletin*, Australia's first literary magazine (AUSTRALIAN GOVERNMENT WEBSITE). While Lawson claimed that Paterson, a "city bushman" tended to romanticize the bush and see qualities that a real countryside man would not, the latter accused the former of being too bitter and gloomy and not able to see its beauty. Here is an example of each poet's point of view:

I am back from up the country – very sorry that I went –  
 Seeking for the Southern poets' land whereon to pitch my tent;  
 I have lost a lot of idols, which were broken on the track,  
 Burnt a lot of fancy verses, and I'm glad that I am back.  
 Further out may be the pleasant scenes of which our poets boast,  
 But I think the country's rather more inviting round the coast.  
 Anyway, I'll stay at present at a boarding-house in town,  
 Drinking beer and lemon-squashes, taking baths and cooling down.

*Up the Country*, Henry Lawson, 9 July 1892.  
 (WALSH, 2009, p. 219)

So you're back from up the country, Mister Lawson, where you went,  
 And you're cursing all the business in a bitter discontent;  
 Well, we grieve to disappoint you, and it makes us sad to hear  
 That it wasn't cool and shady – and there wasn't plenty beer,  
 And the loony bullock snorted when you first came into view;  
 Well, you know it's not so often that he sees a swell like you;  
 And the roads were hot and dusty, and the plains were burnt and brown,  
 And no doubt you're better suited drinking lemon-squash in town.

*In Defence of the Bush*, Banjo Paterson, 23 July 1892.  
 (GLEESON-WHITE, 2010, p. 71)

While belonging in that culture, the two poets also had an external, artistic view on it, as if they were concomitantly inside and outside that environment. As a writer, Egbert Rumpus Bumpus may as well represent Lindsay himself, the author who sends Bunyip to "see the world". This brief tergiversation aims to reflect on the amount of details that Lindsay put in his novel, some of them almost invisible to the readers, especially if they are far from the place where and the time when the novel was written. The translator must be aware of such

details, even though they remain invisible to most readers of the TT, or subtly visible, as what Umberto Eco calls a “wink at a possible competent reader” (ECO, 2007, p. 252). This is the reason why a character that appears briefly in the narrative merits attention in this study, as well as another, even smaller one, Wilkins Wallaby, who will be discussed later on in this chapter.

The poet’s double surname is also semantically and phonetically motivated, containing rhyme and assonance, whereas his first name, Egbert, is a common proper name. The noun “rumpus” means “a noisy argument or protest”<sup>9</sup>, which is consistent with one of the main themes of the story, fighting. On the other hand, the illustrations help to clarify another of his characteristics: being a koala, he is “round” like Bunyip is described in the opening lines, which leads us to the noun “rump,” the hind part of a mammal’s body, its bottom. The word “bump” can be a verb – “to hit (e.g. one’s body) against something”, or “to move with rough up and down movements over a surface that is not even”– or a noun – “a hit or knock against something solid”<sup>10</sup>, or the sound of it; and also “a raised part on a surface or on one’s skin, when one is injured.”<sup>11</sup> The combination of the words “rumpus” and “bumpus” may suggest (1) “a round and raised hind part (bottom), or (2) a conflict with noise, physical injury and clumsiness involved. Both possibilities could have made humorous translations, so I decided on the general atmosphere of the plot and, keeping part of the phonetic elements from the original surname, the koala has become *Esbórnio Balbúrdio* in Portuguese. His name is only mentioned twice, and only once is the full name mentioned, but there is another occurrence of “rumpus” as a noun, meaning “a noisy argument,” which confirmed my decision. The two passages are the following, in the source and the target language (bold mine):

At length he decided to put the matter before **Egbert Rumpus Bumpus**, the poet, and ask his advice. He found Egbert busy writing poems on a slate. He was so busy that he only had time to sing out—

'Don't interrupt the poet, friend,  
Until his poem's at an end.'  
(LINDSAY, 2006, p. 10)

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<sup>9</sup> Macmillan Dictionary online. Available at: <<http://www.macmillandictionary.com/dictionary/british/rumpus>> (Accessed on 20 April 2017).

<sup>10</sup> Macmillan Dictionary online. Available at: <[http://www.macmillandictionary.com/dictionary/british/bump\\_1](http://www.macmillandictionary.com/dictionary/british/bump_1)> (Accessed on 20 April 2017).

<sup>11</sup> Macmillan Dictionary online. Available at: <[http://www.macmillandictionary.com/dictionary/british/bump\\_2](http://www.macmillandictionary.com/dictionary/british/bump_2)> (Accessed on 20 April 2017).

*Finalmente, resolveu consultar **Esbórnio Balbúrdio**, o poeta, e pedir seu conselho. Encontrou Esbórnio ocupado, escrevendo poemas em uma pequena lousa. Ele estava tão ocupado que só teve tempo de declamar:*

*“Não interrompa o poeta assim,  
Espere o poema chegar ao fim.”*

'Just listen to it,' said Bill, in despair. 'I'd like to know how on earth we are going to finish the case with all this umptydoodle **rumpus** going on.' (LINDSAY, 2006, p. 133)

*– Ouçam isso – disse Bill, desesperado. – Gostaria de saber como vamos encerrar o caso com essa **balbúrdia** absurda.*

The first name, Egbert, has been eliminated for two main reasons: the name *Esbórnio* sounds like a first name and the full name would have become too long if the three names had been kept. It was also possible to maintain the initial *E* and the six syllables from the original name, as well as a half rhyme – although it is not a perfect rhyme like in the ST, the two words end in *-io*. Furthermore, the source and the target surnames are two paroxytones.

Like Bunyip Bluegum and Uncle Wattleberry, Egbert Rumpus Bumpus is identified as a koala only through Lindsay's illustrations. Koalas are relatively well known in Brazil, but, because of their importance in the story, the drawing of a koala (Fig. 29) will also be available in the “gallery of Australian animals” as peritext. As the intention is to introduce the animal to the child readers, the illustrations are not over-stylised and are realistic enough for them to identify the animal.



Figure 29. “Koala/Coala.” Edu Oliveira, 2017.

Koalas are not the only animals only identified by the illustrations. Common Australian animals such as kangaroos or wallabies, for example, are depicted in the illustrations but never mentioned in the VT proper, in which they are referred to only as “the people of Bungledoo” (LINDSAY, 2006, p. 77). These animals’ names will be approached in the third part of this chapter.

### 2.2.2. Foods and Fights

As it has been stated before, the word “pudding” denotes a variety of dishes in English, and particularly in Australia, while *pudim* in Portuguese is promptly associated with a custard dessert: crème caramel or flan. The initial decision to make, which would influence the entire translation, was how to call the Magic Pudding in the TL. Naming him a *pudim* would require some form of explanation otherwise the readers might find the word odd for dishes such as a “steak-and-kidney pudding” or an “Irish stew.” His shape in the PT was also considered. The first contact the reader has with the Pudding is on the book cover or the title page, where he is usually depicted in his anthropomorphic form, with a round body/head, a basin for a hat, and long, thin limbs (Fig. 30):



Figure 30. “Bunyip Bluegum, Bill Barnacle, Albert, the Pudding, and Sam Sawnoff.” Norman Lindsay, *The Magic Pudding*, 2006, p. 3.

The shape of his body/head, without the limbs, suggests that his original form resembles a steak-and-kidney pudding and, when he is eaten, this is how he is depicted in the illustrations (Fig. 31):



Figure 31. “Bunyip Bluegum, Bill Barnacle, Albert, the Pudding, and Sam Sawnoff.” Norman Lindsay. *The Magic Pudding*, 2006, p. 29.

In his edible form, Albert looks like a regular dish in the PT, but the VT demonstrates that he is still alive and speaking, exhorting his companions to keep eating him, often in song form:

They had a delightful meal, eating as much as possible, for whenever they stopped eating the Puddin' sang out—

'Eat away, chew away, munch and bolt and guzzle,  
Never leave the table till you're full up to the muzzle.' (LINDSAY, 2006, p. 17)

*Bolo* [cake] or *torta* [pie] would have made plausible options, since they also denote a diversity of foods, sweet or savoury, in Brazil. Portuguese nouns have genders assigned, so, given that Albert is a masculine figure with a masculine proper name, *torta*, a feminine noun, was discarded. *Bolo* was discarded in favour of *pudim* because, besides being a masculine noun, I judge the latter to be a very euphonious and potentially amusing word. When tested in the songs/poems, the results were satisfactory and the decision was made: *The Magic Pudding* would become *O Pudim Mágico* in Portuguese. In order to keep the equivalent word *pudim* in the TT without resorting to notes at every mention to a new pudding, one piece of extratextual gloss was created to explain the meaning of the word in English. The preface shown in section 2.2.1 gives information about Australian cultural and natural elements, including the

bunyip, some animals and the differences between *pudins* and puddings. When the child reads or hears that Albert is “a Christmas, steak, and apple-dumpling Puddin” (LINDSAY, 2006, p. 16), s/he will already be aware of his magic condition and able to understand the description. This preparatory information avoids the addition of peritext, as it was first considered: the initial plan was to add a “cookery book” with the recipes for all the puddings mentioned in the story. The fact that the recipes are complex and difficult to make, especially by the TR, deserves attention, as demonstrated by the steak and kidney pudding, which is very complicated and whose ingredients are not easy to find<sup>12</sup>.

In 2008 a special edition (LINDSAY, 2008) was released to celebrate *TMP*'s 90<sup>th</sup> anniversary containing the unabridged VT and PT, a biography of Lindsay by his granddaughter Helen Glad, letters and other documents, and also pudding recipes. This is evidence that the publishers judge that children are interested in the recipes and might be able to cook the dishes, perhaps with the assistance of an adult. However, this is not necessarily true when the reader is from another culture. Whereas puddings are important cultural elements and part of an Australian child's life, they will be mere objects of curiosity to a Brazilian child. In this case, the addition of the recipes would not have the same appeal and might not be worth the cost of additional illustrated pages. Although this is usually the publishers' rather than the translator's decision, virtually nothing that concerns the child reader's interest should be dismissed without proper evaluation. Another suggestion is to include an illustrated list of the puddings mentioned in the story at the end of the book, as follows:

*O pudim de carne com rim (steak and kidney pudding) é salgado e leva carne em cubinhos e rim de porco ou de ovelha, que servem de recheio para uma massa folhada bem gordurosa.*

[The steak and kidney pudding is savoury and contains beef cut in cubes and pork or mutton kidney as the filling of a quite fat puff pastry.]

*O pudim de Natal (Christmas pudding, plum pudding, plum duff) é parecido com um bolo de passas e frutas cristalizadas.*

[The Christmas pudding (plum pudding, plum duff) is like a fruitcake with raisins]

*Apple dumplings são pasteizinhos assados de maçã com canela.*

[Apple dumplings are baked pastries filled with apple and cinnamon.]

*O guisado irlandês (Irish stew) é um ensopado de carne de cordeiro com cebola, batata e cenoura.*

[Irish stew is made of lamb, onions, potatoes and carrots.]

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<sup>12</sup> See Attachment for the recipe in Portuguese and English.

Whether there is the addition of peritext or not, and whichever its form might be, as long as the readers are informed about the existence of the various puddings, they will not find it odd that a *pudim* is a savoury dish in other parts of the world. As Diana and Mario Corso point out, if a child is able to accept the existence of fairies, talking animals, and all kinds of magic in a fictional environment (CORSO and CORSO, 2007, p. 25), if a magic pudding that wants to be eaten is fictionally acceptable, why not a savoury pudding?

Albert is the only personage who *is* actually food, but food is also part of the names of Curry and Rice and Benjimen Brandysnap. The word “Curry” has a slight different meaning in the TC: in Brazil, “curry” refers rather to the mixture of spices than to the Indian dish. Nevertheless, since the word can be recognised and associated with food, it could be conserved without the addition of notes or other procedures such as intra- or extratextual gloss. Hence, his name is rendered as *Curry com Arroz* [Curry with Rice] in the TT. Benjimen Brandysnap’s surname refers to *brandy snaps*: sweet, crispy, tubular casings filled with cream, similar to Italian *cannoli*, and popular in Australia, New Zealand, Ireland and the United Kingdom, but unknown in Brazil. Ben is called a “brandy snap” for a reason. He is the dog already mentioned in chapter 1, who is not one of the main characters but is responsible for advancing events in the narrative by solving the other characters’ problems. He enters the narrative by saving the pudding-owners when they have been fooled and tied up inside a bag by a pudding-thief:

This traveller was a grave, elderly dog named Benjimen Brandysnap, who was going to market with eggs. Seeing three people walking in a bag he naturally supposed they were practising for the sports, but on hearing their appeals for help he very kindly undid the rope. (LINDSAY, 2006, p. 84)



Figure 32. “Benjimen Brandysnap.” Norman Lindsay. *The Magic Pudding*, 2006, p. 84.

Upon making their acquaintance, Ben joins the group and, later on, helps them identify the thieves and, during the trial, serves as witness for the owners. At the end, Albert and the owners convince him that they all should move into his garden and live together. His name is thus related to both his personality (a sweet character) and his physical appearance (thin, vaguely resembling a long and thin brandy snap), as shown in Figure 32.

An alternative would have been to keep the original name and employ the procedure of extratextual gloss by adding peritext in form of a note, probably the choice for an annotated translation for adult readers. A TT with fewer notes but also aimed at adults could also have the name repeated, leaving the information about the dessert implicit, as an Eco's "wink" (ECO, 2007, p. 252). A child, on the other hand, would not be able to automatically associate the surname with the personage's qualities and would thus miss the joke. Since Brandy snaps are similar to biscuits in terms of texture and consistency, he is called Benjimen Biscoito [biscuit] in the TT, following the procedure of absolute universalization. In fact, there are very similar versions of brandy snaps in Brazil, with or without filling: they are called *casquinha* in the south, and *biju* in some southeastern, northeastern, northern and centre-western states. The option *Benjimen Biju* was initially considered, also because of the alliteration in *B* and the repetition of *j* in the two names, but it was discarded because the readers could first associate the word to *bijuteria* [jewellery] rather than to a kind of sweet food. A brief survey among adults (on Facebook) and children (in person) confirmed the association with jewellery. Besides, the option for *Biju* would have been a procedure of naturalization, since it would have brought an exotic (though similar) kind of food into the novel's environment, which would have been inconsistent with the project. The first name Benjimen has been kept to meet the same criteria adopted for the main characters, and, moreover, because, in Portuguese, it carries a reference to the character's goodness embedded in his nickname Ben [Good].

The Pudding belongs to Bill Barnacle and Sam Sawnoff, respectively a man and a penguin, former sailors who apparently stole him from Curry and Rice, the cook of the *Saucy Sausage* – another reference to food, rendered as *Salsicha Insolente* [Insolent Sausage] in the TT –, the ship on which the three of them worked. When the sailors meet Bunyip Bluegum, they tell him their story in form of a rowing song. After colliding with an iceberg, everyone on board drowns except Bill, Sam and the cook, who climb "on a lump of ice" (LINDSAY, 2006, p. 20) and spend several months suffering from "frozen feet, / With nothin' at all but ice to eat" (ibid.); the two starving friends cannot understand how Curry and Rice can possibly gain weight, until they find out his secret: the Magic Pudding, a source of everlasting food.



The next part of the story is very shady and all they can remember is that there was a fight and “[i]n the middle of pushin’ and shovin’ about / He MUST HAVE FELL OFF THE ICE.” (LINDSAY, 2006, p. 21) The illustrations reproduce the events and the last one depicts the cook alive, suggesting that he may have survived (Fig. 33).



Figure 33. “Curry and Rice, Bill Barnacle and Sam Sawnoff.” Norman Lindsay. *The Magic Pudding*, 2006, p. 22)

Their story is reminiscent of *Waltzing Matilda*: as seen in chapter 1, the swagman in the lyrics might not have stolen the jumbuck, since all he did was seize it when it approached the billabong. In the case of the Pudding-owners, they might just have had an accident and kept the Pudding because, after all, they were starving and the selfish cook would not share his abundant supply of food. Whether starvation or greed cause Bill and Sam to take possession of the Magic Pudding, this is how their adventure together starts and, after a long travel aboard a chicken coop<sup>13</sup>, they safely arrive home, where they intend to stay, as long as they can protect their treasure against thieves.

Combined with the VT, Lindsay’s illustrations also guide the reader to see some aspects of the narrative that are fundamental to its comicality. The physical description of the characters as caricatures is one of these key elements. Bill and Sam have already appeared on the cover and/or the title page, but when Bunyip meets them by the road, they officially enter the story and are physically described by means of, first, words and, two pages later, a picture

<sup>13</sup> See the analysis of this item in chapter 3.

(Fig. 34). The words highlight the information confirmed by the picture, and vice versa, calling the reader's attention to funny aspects of their proportions:



Figure 34. “Bunyip meets Bill Sam eating the Magic Pudding.” Norman Lindsay. *The Magic Pudding*, 2006, p. 16.

These people were none other than Bill Barnacle, the sailor, and his friend, Sam Sawnoff, the penguin bold. Bill was a small man with a large hat, a beard half as large as his hat, and feet half as large as his beard. Sam Sawnoff's feet were sitting down and his body was standing up, because his feet were so short and his body so long that he had to do both together. They had a pudding in a basin, and the smell that arose from it was so delightful that Bunyip Bluegum was quite unable to pass on. (LINDSAY, 2006, p. 14)

Their names are also humorous elements in the narrative. Like Bunyip Bluegum, the proper names Bill Barnacle and Samuel Sawnoff are phonetically and semantically motivated: they contain alliteration and the surnames are actually common nouns used as proper names that designate something related to the personages. As Bluegum is an appropriate surname for a koala, so is Barnacle (a marine crustacean) for a sailor and Sawnoff for a short character who is also prone to fight. In Portuguese, Bill Barnacle is named Bill Bacalhau [Cod], to preserve the marine reference and the alliteration with the same sound /b/, as well as /l/ and a letter *c* with a /k/ sound, and the same repetition of the vowel *a* in the surname. Whereas Barnacle is a conventional proper name in English, Bacalhau sounds rather like a nickname in Portuguese; nonetheless, it is a plausible form to call a sailor and can be promptly understood by a child reader. Furthermore, s/he may also associate the word with food, which is consistent with an important semantic field in the narrative, even though the allusion to food is not present in his original name.

Sam's surname refers to the fact he is short and also probably alludes to a sawn-off shotgun, whose barrel is short, sometimes because it has been cut off. In Portuguese, this

kind of gun is called *arma de cano serrado*, so the name was literally translated as Sam Serrado, preserving the same alliteration in /s/ and the vowel *o* in the last syllable. In this case, Serrado is an actual surname in Portuguese, whereas Sawnoff is not in English, at least not a conventional one. As stated before, it is important for the child reader to associate the names with the characters' traits or lifestyle without or with minimal explanation. A young child may not be familiar with weapon-related jargon, but some elements of the ST may remain obscure to native speakers as well, and not necessarily would an English-speaking child reader recognise the term "sawn-off" then or today.

Both first names have been repeated in the TT to meet the foreignising criterion that guides this translation. Some of the secondary characters had their names entirely translated to maintain their semantic quality as well as the wordplay, but the central ones have their first names preserved so that they can be recognised as foreign. Today's Brazilian child readers are familiar with proper names of English origin, commonly found in films, cartoons or games, and, although clearly foreign, the nicknames Bill and Sam would not sound strange or uncommon, while Samuel is a common proper name in Portuguese too. In fact, repeating the first name and translating the surname (or whichever is semantically motivated) are common procedures to treat proper names in children's cartoons and films. The popular animated television series *SpongeBob Square Pants* (HILLENBURG, 1999) is an example. The protagonist is called *Bob Esponja Calça Quadrada* in Portuguese; his best friend, Patrick Star, an anthropomorphic starfish, is known in Brazil as *Patrick* (an oxytone in Portuguese) *Estrela* [Star]; the squirrel Sandy Cheeks, is known in Brazil as *Sandy Bochechas*; and the villain Plankton is simply *Plâncton*. I mention this animated series because it was a source of inspiration for the translation of names in *TMP*. On *SpongeBob*, all the names with semantic content that is important for the comicality have been translated into Portuguese, whereas common names/nicknames that are easily recognisable, or even adopted in Brazil (like Patrick or Bob), have been repeated.

Extratextual gloss in form of pictorial and/or verbal peritext was not necessary in the case of Bill and Sam, because they are a man and a penguin, easily identified through the original illustrations, and their surnames have been translated. Other personages, on the other hand, required additional information, such as the pudding-thieves, a wombat and a possum, typical Australian animals virtually unknown in Brazil and which Linday's stylised illustrations may not suffice for the reader to identify. These animals and others are analysed in the next section.

### 2.2.3. Australian animals as text and peritext

The “puddin’-thieves”<sup>14</sup> are a wombat and a possum; the former is also identified as “Watkin Wombat” and the latter does not have a proper name apart from a/the Possum, capitalised like all the characters’ names. The description of the thieves in the VT associates their physical features with their personality traits:

They were all singing away at the top of their pipe, as Bill called it, when round a bend in the road they came on two low-looking persons hiding behind a tree. One was a Possum, with one of those sharp, snooting, snouting sort of faces, and the other was a bulbous, boozy-looking Wombat in an old long-tailed coat, and a hat that marked him down as a man you couldn't trust in the fowlyard. They were busy sharpening up a carving knife on a portable grind-stone, but the moment they caught sight of the travellers the Possum whipped the knife behind him and the Wombat put his hat over the grindstone. (LINDSAY, 2006, p. 23)



Figure 35. “The Puddin’-owners spot the Possum and the Wombat.” Norman Lindsay. *The Magic Pudding*, 2006, p. 24.

This is the first encounter between owners and thieves, immediately followed by a fight, entirely illustrated as shown in chapter 1. Readers who are familiar with these animal species will be able to recognise them in the stylised illustrations by Norman Lindsay, but Brazilian child readers hardly will, since they do not exist in our ecosystem and are not often seen in films or on TV. In the PT, the wombat could be mistaken for a bear or a koala, and the possum for a kangaroo or an opossum, for example. The possum is a marsupial mammal

<sup>14</sup> It is worth noticing that all the occurrences of the term “puddin’-thief(ves)” in *TMP* are in lowercase, whereas “Puddin’-owner(s)” is always capitalised, except for one occurrence within a song (LINDSAY, 2006, p. 69). This graphic choice has been followed in the TT.

native to Australia and the personages<sup>15</sup> in *TMP* are probably common brushtail possums (*Trichosurus vulpecula*, family Phalangeridae), one of the most common marsupials in Australia. Its name results from its resemblance with opossums (marsupials of the order Didelphimorphia, family Didelphidae), which is native to the Americas and not to Australia (ARNOLD, 2000, p. 10). The opossums are also called possums in some English-speaking countries, such as part of the United States, and they are called *gambás* in Brazil. The possum has not gained another common name in Portuguese and it is called by its original name. To avoid introducing an exotic animal in the Australian bush, the Possum is called simply *o/um Possum* in the target language (a procedure of repetition) and not *Gambá* or *Cangambá* – a different species, the striped skunk, whose scientific name is *Mephitis mephitis* (family Mephitidae), and which is also often confused with the *gambá* for the peculiar smell produced by its scent glands.

Wombats are also marsupials and belong to the family Vombatidae and the genus *Vombatus*. The pudding-thief is probably a common wombat (*Vombatus ursinus*), the most common species in Australia (ARNOLD, 2000, p. 30). The wombat has a conventional equivalent in Portuguese, *vombate*, with a different though similar spelling and pronunciation. In order to preserve the species' name and the alliteration, the first name has also been altered and Watkin Wombat has become *Valter Vombate*, as a result of linguistic translation. However, the problem for a child reader to identify the animals would have remained if peritext had not been added to remedy it. The addition of extratextual gloss in both pictorial and textual forms has thus been employed. After reading the foreword (seen above), the reader will be aware that, whenever a strange animal is mentioned in the story, it can be found in the “gallery of Australian animals” at the end of the book. Figures 36 and 37 show respectively a possum and a wombat drawn in a style that allows the reader to better identify them with the aid of a caption:

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<sup>15</sup> There is another Possum in the novel.

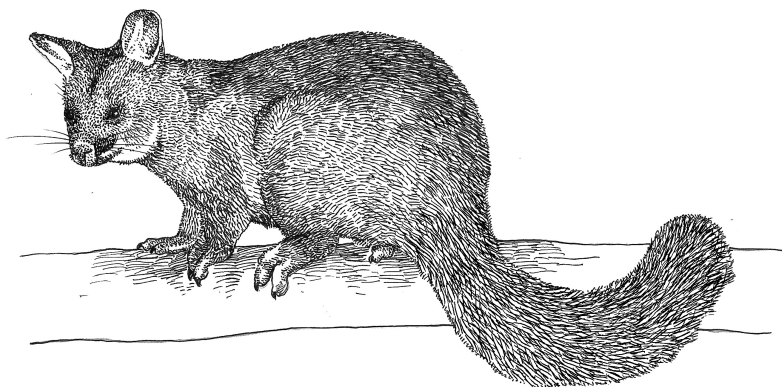


Figure 36. “Possum.” Edu Oliveira, 2017.

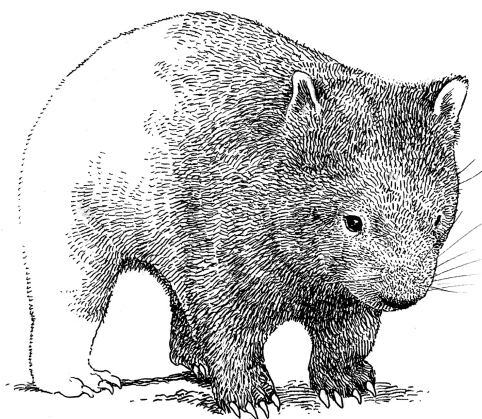


Figure 37. “Wombat/*Vombate*.” Edu Oliveira, 2017.

Like wombats and possums, other Australia’s native animals virtually unknown in Brazil appear in the story. Among the “people” whom the Pudding-owners approach on the road to ask for information about the stolen Pudding, there are a/the Bandicoot, a/the Kookaburra and a/the Flying-fox. The Bandicoot and the Kookaburra are identified only by

their common names, whereas a/the Flying-fox is also named Finglebury Flying-fox. All of them are depicted in Lindsay's PT (Figures 38, 40 and 42) as well as in the "gallery of Australian animals" as PP (Figures 39, 41 and 43)



Figure 38. "Bunyip Bluegum, Bill Barnacle, Sam Sawnoff and the Bandicoot." Norman Lindsay. *The Magic Pudding*, 2006, p. 55.

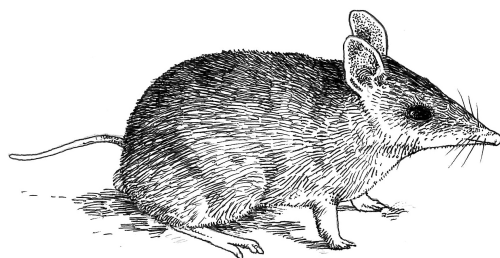


Figure 39. "Bandicoot." Edu Oliveira, 2017.



Figure 40. “Bunyip Bluegum, Bill Barnacle and the Kookaburra.” Norman Lindsay. *The Magic Pudding*, 2006, p. 72.

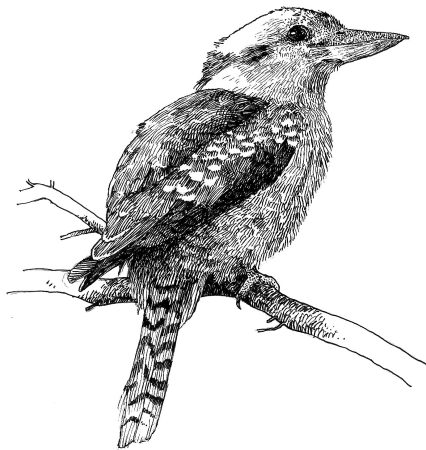


Figure 41. “Kookaburra/Cucaburra.” Edu Oliveira, 2017.





Figure 42. “Bunyip Bluegum, Sam Sawnoff, Finglebury Flying-fox and Bill Barnacle.” Norman Lindsay. *The Magic Pudding*, 2006, p. 22.

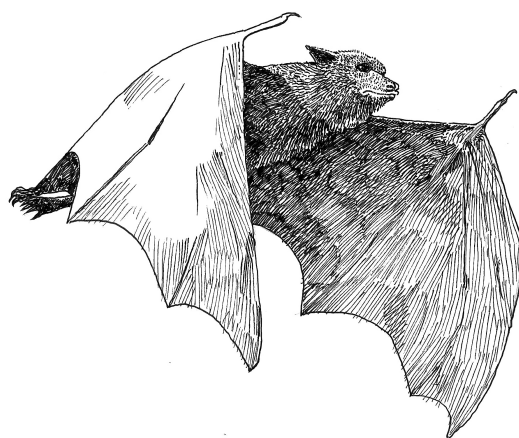


Figure 43. “Flying fox/*Raposa Voadora*.” Edu Oliveira, 2017.

The Bandicoot, another marsupial (LESEBERG and CAMPBELL, 2015, p. 203), is probably the only one that is popular among Brazilian children, because it is the protagonist of the Sony Playstation game *Crash Bandicoot*. For this reason, and since it does not have a name in Portuguese, the character's name, with the same spelling, is repeated in the TT. Like the Wombat (Vombate), the Kookaburra – a bird of the genus *Dacelo* (ibid, p. 143) – has a common name in Portuguese, *Cucaburra*, which has been adopted in the TT, following a procedure of linguistic translation. Also, the noun “kookaburra” has no gender in English, but it is feminine in Portuguese. As the personage in the story is a male bird, he is called *o* (masculine article) and not *a* (feminine article) *cucaburra* in the TT. As explained before, although the words *vombate* and *cucaburra* suffered orthographic adaptations, they have become the established equivalents in Portuguese of, respectively, “wombat” and “kookaburra” and thus they are not my contribution to our language. What I did was simply use the words available in Portuguese to denote these animals. The Flying-fox is a bat of genus *Pteropus* (LESEBERG and CAMPBELL, 2015, p. 212), but this fact is not explicit in the VT or in the illustration, as it can be seen in Figure 42 above. As this species is unknown in Brazil, and judging by its name, the child reader could think it is a fox that flies, for example, had it been translated simply as *Raposa-voadora*, so, through a procedure of intratextual gloss, information has been included within the VT proper: *Morcego do tipo Raposa-voadora* [a Flying-fox Bat]. In the second mention (ibid.), he is called *Morcego* (synonymy) and in the third, the character's full name, Finglebury Flying-fox (LINDSAY, 2006, p. 73) is revealed and has become *Marcelo Morcego* in the TT to respect the alliterative quality of the name (bold mine):

The next encounter they had was with a **Flying-fox** who, though not so vulgar and rude as the Kookaburra, was equally enraged because, as Bill had suspicions that he was the Possum disguised, he insisted on measuring him to see if he was the same length.

'Nice goings on, indeed,' said the **Flying-fox**, while Bill was measuring him, 'if a man can't go about his business without being measured by total strangers. A nice thing, indeed, to happen to **Finglebury Flying-fox**, the well-known and respected fruit stealer.' (LINDSAY, 2006, p. 72)

*O próximo encontro foi com um Morcego do tipo Raposa-voadora, que, apesar de não ser tão rude e vulgar como o Cucaburra, ficou igualmente furioso, pois Bill suspeitou que ele fosse o Possum disfarçado e fez questão de medi-lo para ver se era da mesma altura.*

*– A coisa vai bem, mesmo – disse o Morcego, enquanto Bill o media –, um homem não pode cuidar da própria vida, sem ser medido por estranhos. Uma coisa ótima mesmo de acontecer com Marcelo Morcego, o célebre e respeitado ladrão de frutas.*

#### 2.2.4. Words within pictures: Wombat, Hedgehog Possum, Wallaby and Rooster

Lindsay's PT poses another challenge to the translator: words within the PT. Several illustrations contain verbal texts that require as much attention as the text proper, and the translator has two main strategies to deal with them: (1) keeping them in the SL to avoid altering the original illustrations or (2) substituting the ST with a re-written VT in the TL. The first would require captions or notes in Portuguese, which, besides adding excessive verbal information to the text, would highlight the presence of the foreign language. Furthermore, the double information would keep the original proper names visible, creating a disturbance in the narrative, since the same character would be identified by two different names. The child reader can spot the words within the illustration even if s/he is not able to read, and another, overlapping piece of information, such as caption or footnote, would be potentially confusing. The second strategy implies the manipulation of the PT: the source VT is inserted in the PT and must be translated as well as the VT proper. Whether the target VT will be inserted in the illustration or added as a caption, for example, is a decision to be taken by the translator and/or the publishers, depending on the publishing house's policy, but the translator may suggest solutions. To my mind, the words should be translated and replace the original text within the illustration, in identical or similar font, so that only the ST will remain visible in the story.

The Wombat, as it has been said, has a proper name, Watkins Wombat, and a title, "Esq.", mentioned in the pictorial (Fig. 44) and the verbal texts, translated in both as *Sr. Valter Vombate – Residência de Verão* (bold mine):

[They] came to a large hollow tree with a door in the side and a notice-board nailed up which said, '**Watkin Wombat, Esq.**, Summer Residence'. (LINDSAY, 2006, p. 58)

[C]hegaram a uma grande árvore oca, com uma porta e uma placa pregada nela, que dizia: "**Sr. Valter Vombate, Residência de Verão**".



Figure 44. “Watkin Wombat, Esq. – Summer Residence.” Norman Lindsay. *The Magic Pudding*, 2006, p. 60.

The same happens with another character, Henderson Hedgehog. The VT proper in the two examples above anticipates the illustration (Fig. 45), since the former is located one or two pages before the latter: when the readers see the picture, they already know what is written on the boards. To meet the same criteria applied to “Watkins Wombat, Esq. – Summer Residence,” “Henderson Hedgehog – Horticulturist” (LINDSAY, 2006, p. 50) has become “*Oreste Ouriço – Horticultor*”, which does not exactly follow the original alliteration, but it has a close phonetic effect. Like penguins, hedgehogs (family Erinaceidae, subfamily Erinaceinae) are not native to Australia, are relatively well known in the TC and are identifiable through the illustration, so it was not necessary to add a picture of a hedgehog in the “gallery”. However, although the animal is identified as a hedgehog, if one pays attention to its snout in Lindsay’s drawing, it looks rather like an echidna (family Tachyglossidae), which, unlike the hedgehog, does live in Australia. For this reason, a more realistic drawing of it have been added to the Gallery of Australian Animals (Figure 50) as well.



Figure 45. “Henderson Hedgehog – Horticulturist.” Norman Lindsay. *The Magic Pudding*, 2006, p. 50.

They set off at once, and, after a brisk walk, came to a small house with a signboard on it saying, '**Henderson Hedgehog, Horticulturist**'. (LINDSAY, 2006, p. 49)

*Eles partiram imediatamente e, andando depressa, logo chegaram a uma casinha com uma placa que dizia: “**Oreste Ouriço, Horticultor**”.*

There is another Possum in the story, who only appears within an illustration in which his name can be read on a board identifying his house: “Patrick O’Possum – Emporium.” (Figure 46):



Figure 46. "Uncle Wattleberry and the people of Bungledoo." Norman Lindsay. *The Magic Pudding*, 2006, p. 78.

The surname O' Possum could mean that he is an opossum instead of a possum, but the fact that the former is not an animal native to Australia eliminates this possibility. Also, the animal depicted in the illustration apparently belongs to the same species as the pudding-thief and is clearly not the same individual, since their colours and clothes are different (Fig.

47). The suffix *O'* in the name is commonly found in Irish names meaning “grandson of,” therefore, “Patrick, [a possum] son of [another] Possum.”



Figure 47. “The Possum and the Wombat, puddin’-thieves.” Norman Lindsay. *The Magic Pudding*, 2006, p. 79.

His neighbour, another citizen of Bungledoo who is sitting by his side in Figure 46, watching Uncleberry’s “bounding and plunging” (LINDSAY, 2006, p. 77), is identified as “Wilkins Wallaby – Green Grocer,” rendered as *Wilkins Wallaby – Verdureiro*, whereas “Patrick O’Possum” – Emporium” is rendered as *Patrick O’Possum – Empório*. Aixelá’s procedure of repetition (a strategy of conservation) was applied to both full names. “Possum” has been kept for the same reasons the pudding-thief’s name is also “Possum” in the TL, whereas “Patrick” is a name commonly found in Portuguese. Incidentally, Patrick is a central character in the aforementioned *SpongeBob Square Pants*, who is also called Patrick in Brazil. Wilkins Wallaby had his name kept in the translation for similar reasons plus a special one. There is not a name in Portuguese for wallabies, and they are called by their original names in Brazil, like possums. Although they belong to the same taxonomic family as kangaroos (Macropodidae), wallabies are usually smaller species, with cone-shaped heads, unlike kangaroos, which have square-shaped heads (LESEBERG and CAMPBELL, 2015, p. 206). Furthermore, Australians are familiar with both marsupials and can easily tell them apart – the Australian national rugby league team is nicknamed “The Kangaroos” whereas the Australian national rugby union team is called “The Wallabies” –, and since *O Pudim Mágico* is intended to show its Australian origin, a wallaby should not be called a *canguru*. Therefore,

new illustrations showing the differences between kangaroos and wallabies (Figures 48 and 49) will be added to the “gallery of Australian animals” at the end of the paper book.



Figure 48. “Kangaroo/*Canguru*.” Edu Oliveira, 2017.



Figure 49. “Wallaby.” Edu Oliveira, 2017.

A historical event is the special element influencing this procedure of *repetition*: In April 1925, seven years after *TMP* was published, Sir George Wilkins, or Captain Wilkins, Australian aviator and naturalist, collected two specimens of rock wallabies in Northern



Australia for the British Museum<sup>16</sup>. Curiously, in 2014, they were recognised as a new species and named Wilkins' rock-wallaby (*Petrogale wilkinsi*)<sup>17</sup> bringing a Wilkins wallaby into the real world and turning the new species into an involuntary reference to Lindsay's character, as though the character was named not after but before the species. Such an amazing coincidence is worth being present in an annotated translation aimed to adults, particularly those interested in translation studies, at least to demonstrate the kind of detail involved in the research. This is the reason why it is mentioned in the present thesis. In a translation for children, on the other hand, this kind of information may be less interesting. As it has been stated before, the addition of extratextual gloss with information about the Australian animals and puddings is a procedure to facilitate the reading. It may also serve as an instrument by which the reader will learn about Australia's culture and nature, but the excess of factual information can inhibit the child reader from enjoying the story. Therefore, no matter how tempting it may seem to give the reader this piece of information, it is probably not advisable to load the book with extra material not fundamental to understand the text; after all, it is a literary work and not a didactic one.

Even though this piece of information will not be fully available to the reader, it has influenced the translation, and it is a matter of what Oittinen (2000) calls "loyalty" to the ST as well as to the reader of the TT. It is also the kind of element that Eco, as quoted before, calls "a wink at the competent reader" (ECO, 2007, p. 252). In this case, there is not any sort of peritext to reveal the coincidence to the reader, but it is registered in the TT as well as it is in the ST, within the illustration. When Lindsay wrote his novel, the name Wilkins' wallaby did not exist, but now it does. The relationship between George Wilkins' finding and the wallaby's name in *TMP* was established when he found the wallaby seven years after the novel was written and, amazingly enough, it was reinforced when the species was named after the explorer, eighty-nine years after the finding. Regardless the number of people who will be aware of it, it is still an element of the text now and thus it is an element to be investigated in the translation process. This is also why the wallaby is in the "gallery of Australian animals" (Figure 50):

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<sup>16</sup> CAPTAIN WILKINS' WALLABY: **Townsville Daily Bulletin**, 5 March 1926, p. 10. Available at: <<http://trove.nla.gov.au/newspaper/article/60942488>> Accessed on 15 February 2017.

<sup>17</sup> NEW WALLABY SPECIES FOUND: **Newcastle Herald**, New Castle, 1 January 2015, p. 14. Available at: <[http://newsstore.fairfax.com.au/apps/viewDocument.acj;sessionid=DB3EF8B7ABB09A61DFE32C6D7C2F38FE?sy=afr&pb=all\\_ffx&dt=selectRange&dr=1month&so=relevance&sf=text&sf=headline&rc=10&rm=200&sp=brs&cls=2361&clsPage=1&docID=NCH150101466917LPQAG](http://newsstore.fairfax.com.au/apps/viewDocument.acj;sessionid=DB3EF8B7ABB09A61DFE32C6D7C2F38FE?sy=afr&pb=all_ffx&dt=selectRange&dr=1month&so=relevance&sf=text&sf=headline&rc=10&rm=200&sp=brs&cls=2361&clsPage=1&docID=NCH150101466917LPQAG)>. Accessed on 15 February 2017.

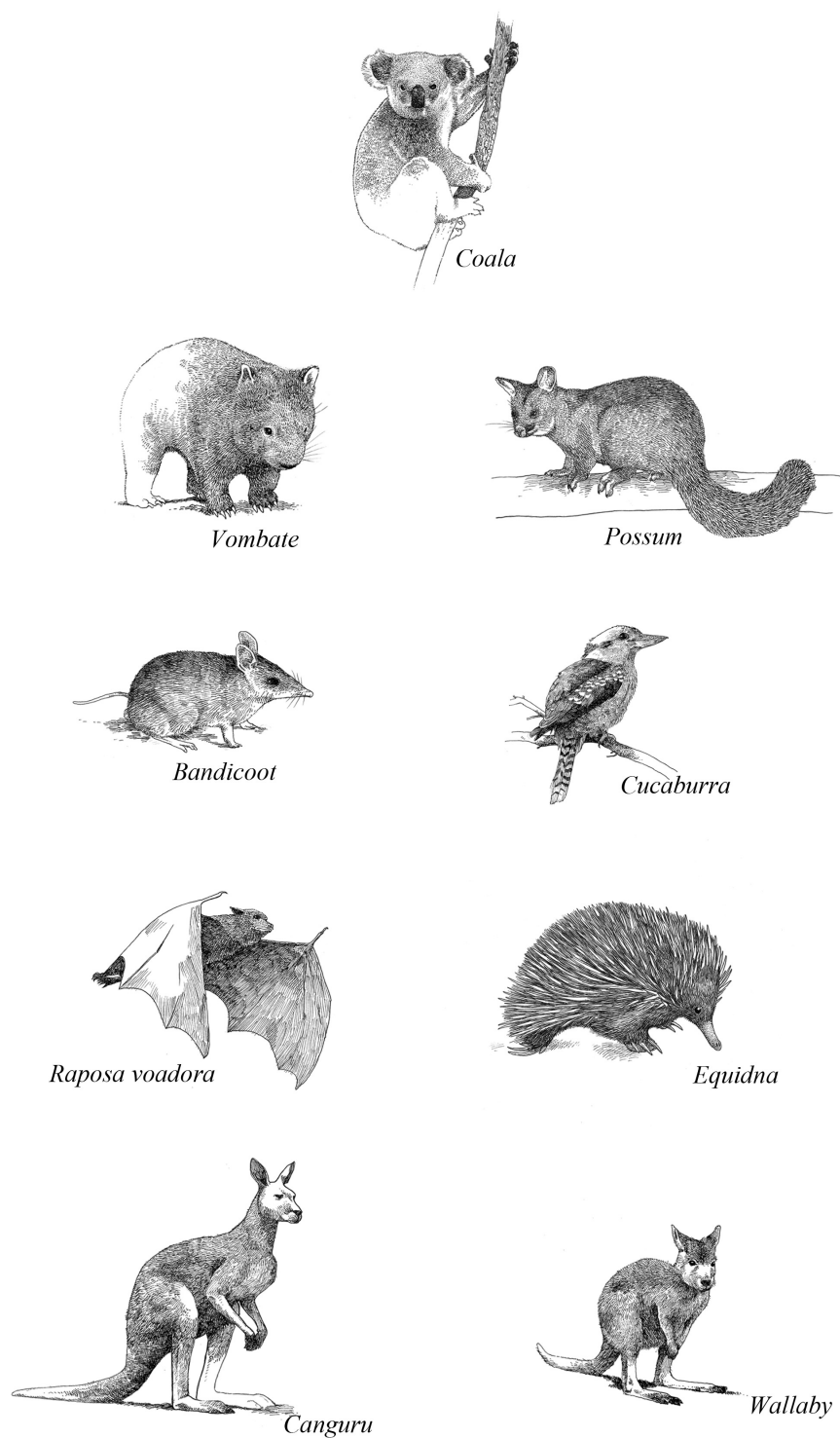


Figure 50. "Gallery of Australian Animals/ *Galeria de Animais da Austrália*." Edu Oliveira, 2017.

As the bunyip is an imaginary creature, another suggestion is a blank space in the album for the readers to draw their own bunyip following a short description. Also, the collection of pictures may be made in form of stickers to be actually stuck into blank sections,

a choice that will potentially increase publishing costs and which thus depends on editorial decisions. In the digitized version, by clicking on or hovering over the word, the reader may be sent to the realistic image of the personage or to the album attached to the book, as well as to external websites. The addition of peritext that includes extra illustrations as well as attachments and modifications in the translated text raises debate on the differences between translation and adaptation, as well as on the medium shift, issues to be discussed in chapter 4.

The Rooster, which is not a native animal and therefore, not included in the “gallery,” is another personage whose name, Dobson Dorkin, appears on a noticeboard identifying his residence (Figure 51). When the pudding-owners are robbed, they stop off at the Rooster’s house to ask for information about the thieves. He is described as someone very talkative, eager to meet someone to speak to,

one of those fine fine up-standing, bumptious skites who love to talk all day, in the heartiest manner, to total strangers while their wives do the washing. (LINDSAY, 2006, p. 56)



Figure 51. “Dobson Dorkin, esq.,” Norman Lindsay. *The Magic Pudding*, 2006, p. 57.

His wife is depicted in the background, washing clothes in the yard, and the noticeboard reads, “DOBSON DORKING, ESQ./WASHING DONE.” In the VT proper, he is only called the/a Rooster, translated into Portuguese as *o/um Galo*, but the name written in the

illustration cannot be ignored in the translation, because it is part of the text and especially because, like most of the names in the story, it is loaded with meaning and contains alliteration, assonance and rhyme. The surname “Dorking” is related to the noun “dork” and the adjective “dorky,” which mean “stupid,” “silly,” “ridiculous,” words that can mirror the other personages’ opinion about him. “Dobson,” at a first glance, reminded me of the verb “dob in” (“denounce someone to the police”), which made sense since the Rooster dobs the thief in by giving his direction to the owners. However, another, less common word was found over the course of the research on Lindsay’s biography, which is related to one of the central topics in the story.

Lindsay used to build model ships as a hobby and was fascinated with maritime themes, which is demonstrated by detailed descriptions of ships and their parts in *TMP*, as well as by the presence of two sailors among the main characters, and the great number of rowing songs marking the whole narrative. The verb “dhoby” (also spelt “doby,” “dobi,” “dhob,” “dhobi,” “dhobie” and “dohbie”) means “to wash, to clean” and comes from the Hindu *dhob*, meaning “washing” and, originally “to do the laundry.” (DALZELL and VICTOR, 2013, p. 658) This word has become nautical slang, and is used to define laundry service as well as people who do it, a piece of information that deserves attention. Dobson Dorking has become *Loquácio Lavínio* in the TT, preserving the alliteration, and replacing the assonance and rhyme with an imperfect rhyme. The allusion to laundry is kept in the particle *Lav-* of the word *Lavínio*, while the Rooster’s distinguishing loquacity, instead of his foolishness, is emphasized in the first name. The board in the illustration reads *LOQUÁCIO LAVÍNIO – LAVAM-SE ROUPAS* in Portuguese.

Moreover, the name sounds similar to *Esbórnio Balbúrdio*, which contributes to the comic effect of the made-up names. Again, comicality is central to this work as well as in a great number, if not the majority, of children’s books. Semantic, phonetic and syntactic elements are subordinated to the main criterion of humour, so the reader must be able to recognise the words as a joke without or with little explanation. Nevertheless, as an adult communicating with children, the translator has a sense of responsibility towards the readers. A child reader may not recognise the word *loquaz* [loquacious] but is likely to recognise the surname as a word phonetically reminiscent of the verb *lavar* [to wash], which may lead her/him to wonder if the other name is meaningful as well. As long as the comic effect is preserved, it is possible to give the readers the opportunity to expand their vocabulary, a translator’s (as well as a parents and teachers’) legitimate concern and a welcome reading outcome.

A final example of noticeboards with VT within illustrations must be mentioned, even though it does not include a proper name. Once again, the words anticipate the illustrations and the reader reads that,

[Bunyip Bluegum] looked about till he found a piece of board, and wrote this notice on it with his fountain pen –

A GRAND PROCESSION OF  
THE AMALGAMATED SOCIETY OF  
PUDDINGS WILL PASS HERE  
AT 2.30 TO-DAY”

(LINDSAY, 2006, p. 87)

Two illustrations confirm the text narrated in cursive handwriting, another instance of VT that requires the translator’s interference in the PT (Figures 52 and 53):

He looked about till he found a piece of board, and wrote this notice on it with his fountain pen—

A GRAND PROCESSION OF  
THE AMALGAMATED SOCIETY OF  
PUDDINGS WILL PASS HERE  
AT 2.30 TO-DAY



Figure 52. “A Grand Procession.” Norman Lindsay. *The Magic Pudding*, 2006, p. 88.



Figure 53. “A Grand Procession.” Norman Lindsay. *The Magic Pudding*, 2006, p. 89.

These examples conclude the analysis of the characters’ names in the translation guided by Aixelá’s model. A combination of procedures – intra- and mostly extratextual gloss, in verbal and pictorial forms – has been used to introduce the Australian characters to the child readers in a way intended to not disturb the reading while giving them the necessary information to understand the facts and events of the story. It is worth noting that Aixelá did not influence the entire translation process, because the analysis of his model was carried out a posteriori. Nonetheless, some passages of the translated text were altered during the research because the theory contributed to highlighting inconsistencies, which made me re-evaluate previous choices. Besides, since the focus of the research is the role of the pictorial text and peritext, not all the procedures were employed in the process.

As considered in this chapter, the addition of a preface informing the child reader about the Australian origin of the story and about the foreign elements is optional and may be employed or not according e.g. to the child’s age. The same criteria may be followed to deal with the characters’ proper names. Even the motivated names, i.e., those that carry information about the foreign environment, such as Bluegum and Wattleberry, or about the characters’ personality or species, such as, respectively, Dobson Dorkin and Finglebury Flying-fox, may be repeated so that the text will sound even more foreign and “strange”. In

this case, the interference in the illustrations to replace the verbal text within them with the target text would be minimal. This choice would also avoid discrepancy between the names of main and secondary characters and between motivated and unmotivated names. Also, in digital media, hyperlinks may be provided to let the reader know there is something else about that particular name/word that s/he could be interested in learning. On the other hand, part of the humour may be lost if the information necessary to grasp the “joke” is hidden and depending on external content.

### 3. INFLUENCE OF THE PICTORIAL TEXT ON THE TRANSLATION

Whereas the previous chapter addressed the diverse procedures to clarify possibly obscure elements of the ST, mainly by adding PP, this chapter will address a crucial aspect of the relationship between VT and PT: the influence of Lindsay's illustrations on the translation process. As it was stated in chapter 1, *TMP* is a story told by means of words and pictures: some illustrations corroborate the VT (e.g. action described by both VT and PT); others complement it (e.g. when the narrator refers to the illustration in the VT); and others convey information unavailable in the text proper and, to a certain extent, independent from it (e.g. characters only existing or identified in pictorial form). It is evident that Lindsay's illustrations tell the story as much as his words do and the novel is read as a whole by or to the child. As a matter of fact, the narration begins with introducing two characters to the reader by referring to a picture of them (Figure 54) and addressing the reader directly while identifying her/himself as the narrator (bold mine): "**you** can **see** what a fine, round, splendid fellow Bunyip Bluegum is, **without me telling you.**" (LINDSAY, 2006, p. 5)



Figure 54. "Bunyip Bluegum and Uncle Wattleberry." Norman Lindsay. *The Magic Pudding*, 2006, p. 5.

The narrator declares that it is not necessary to tell the readers what the koalas look like, while exactly *telling* the readers what they look like. By doing so, the narrator also tells the readers that part of the information will be given by the illustrations. It is not the words but the first picture that informs the reader that the koalas are smartly dressed. Clothing items such as Uncle Wattleberry's dark suit and top hat, and Bunyip's hat, waistcoat, bow tie and



walking stick (mentioned later on in the VT) promptly identify them as formal and/or elegant, if not well-off citizens. At the same time, the tree house where they live is depicted as small and uncomfortable (Figure 55), not the type where “aristocrats” would be expected to live. This apparent contrast between verbal and pictorial texts actually serves to highlight the koalas’ affectation, which is reinforced by their language and behaviour, conveying the information as a whole. Even though the TR might not be familiar with the concept of aristocracy, let alone of “bunyip aristocracy,” associated with the character’s name, s/he will be able to identify them as different from the bush characters, which is a source of conflict and humour in the narrative.



Figure 55. “Bunyip Bluegum and Uncle Wattleberry in the tree house.” Norman Lindsay. *The Magic Pudding*, 2006, p. 7.

As seen in chapter 1, the narrator refers to the illustration again near the end, when the VT also mentions the physical book itself: “The picture overleaf saves the trouble of explaining how they built it, and what a splendid house it is.” (LINDSAY, 2006, p. 135) On the next page (“overleaf”), the pictorial text (Fig. 56) conveys the information, which this time is not repeated in words.



Figure 56. “Benjimen’s market garden.” Norman Lindsay. *The Magic Pudding*, 2006, p. 136.

Considering that nearly all Lindsay’s illustrations show only the characters without scenery, this detailed illustration is also evidence of the importance of trees in the narrative, as already exemplified by two of the koalas’ names. These various forms by which words and pictures are associated to tell the story led me to propose the addition of pictorial peritext to *O Pudim Mágico* (as demonstrated in chapter 2), and also influenced the translation. Lindsay’s pictorial text contributed to the understanding of some passages and of some objects described in the VT, whereas it sometimes defined the choice of words to better suit the illustration. One example already discussed is the Pudding’s shape in the illustration and how it guided the translation of the word “Pudding”; another is the treatment of VT within pictures. The discussion in the present chapter will start with a fundamental element to both the narrative and the translation, the whiskers, followed by other pictorial elements that determined translation choices.

### 3. 1. Whiskers, beards and moustaches

As demonstrated before, the VT calls the reader's attention to Uncle Wattleberry's whiskers while depicting them in three illustrations – “a frontways view,” “looked at sideways” and “[o]bserved from behind (LINDSAY, 2006, p. 5 – 6) –, presenting the Uncle's facial hair as a key element in the story. They are the very reason why his nephew leaves home and, later on, the motive for a fight, when the old and the young koala happen to meet again on the road and the Pudding-owners mistake the Uncle for a thief in disguise. The whiskers were, as the readers are emphatically informed in the opening lines, “the chief cause of Bunyip's leaving home to see the world” (LINDSAY, 2006, p. 6 – 7). Disgusted with them, which “were red [...], blew about in the wind [...] and got in the soup” (ibid, p. 8), besides being rather offensive “[w]hen stuck on Uncles' countenances” (LINDSAY, 2006, p.7), Bunyip leaves home and his adventures start.

Described in both verbal and pictorial texts, whiskers also appear in several other passages, not always referring to Uncle Wattleberry. Some Brazilian Portuguese words that could be used to translate “whiskers” are *bigodes*, *suíças*, *costeletas*, or even *barba*. When the noun is synonymous with “vibrissae,” the long, stiff, sensory facial hairs that grow on the face of a great number of animals – usually mammals, including primates (but not humans), felines, rodents and marsupials, and also some fish and birds –, it is commonly called *bigode(s)* [moustache]. However, the whiskers depicted in the illustrations are not vibrissae and could not therefore be called *bigode(s)* in Portuguese. They look rather like *suíças* or *costeletas*, the sort of facial hair that grows on men's cheeks and down their chin, which looks very similar to the hair around a koala's face, and which, in the story, highlights the animals' anthropomorphic and aristocratic features. Both nouns were tested and *suíças* was chosen because it better satisfied the poetic demands, being a shorter and more euphonious word than *costeletas*, as seen in the following example (bold mine):

**Whiskers** alone are bad enough  
Attached to faces coarse and rough;  
But how much greater their offence is  
When stuck on Uncles' countenances.'  
(LINDSAY, 2006, p. 7)

*“Suíças ninguém aguenta,  
Que coisa rude e nojenta!  
Se enfeiam qualquer perfil,  
Pior na cara de um Tio!”*

Accordingly, in all the other mentions to the Uncle's whiskers, the word has been translated as *suíças*. When the word "whiskers" denotes other kinds of facial hair, the solutions have varied, as shown in the following examples (bold mine in all the quotes), with various degrees of influence of the illustrations.

In order to trick the thieves into opening the door and producing the Pudding so that the owners can recover him, Bunyip disguises himself as a company promoter selling a magic powder to enlarge puddings. Both verbal and pictorial texts (Figure 57) make it clear that the word "whiskers" here is synonymous with "moustache" and this is how it has been translated:



Figure 57. "Grass moustache." Norman Lindsay. *The Magic Pudding*, 2006, p. 59.

'Never give way to despair while **whiskers** can be made from dry grass,' said Bunyip Bluegum, and suiting the action to the word, he swiftly made a pair of fine **moustaches** out of dried grass and stuck them on with wattle gum. (p. 59)

– *Nunca entre em desespero enquanto for possível fazer **bigodes** de capim seco – disse Bunyip do Bosque e, transformando as palavras em ação, rapidamente fez um belo **bigode** de capim seco, que colou com seiva de acácia.*

The word *bigode* has also been the choice in a passage in which the whiskers do not belong to anyone in particular. This is the first time Albert speaks in the novel, replying to Bunyip when he latter approaches the group on the road and inquires about the pudding they are eating:

'Onions, bunions, corns and crabs,  
**Whiskers**, wheels and hansom cabs,  
 Beef and bottles, beer and bones,  
 Give him a feed and end his groans.'  
 (LINDSAY, 2006, p.16)

*"Cebola e cabelo, e calo e cabana,  
**Bigode** e bigorna, baú, barbatana,  
 Carne e caneca, cerveja e carroça,  
 Dê-lhe um pedaço e o cale quem possa."*

The word "whiskers" here does not necessarily mean the same kind koalas have on their face and, as it is part of a poem, its phonetic function is more important than the specific object to which it refers. The alliteration in *b* on the third line has been dislocated to the second line and the word *bigode* has fulfilled both semantic and phonetic requirements. The third line in the TT shows alliteration with the letter *c*, being the first two words and the last with the sound /k/ and the third with the sound /s/.

Later on, after helping the owners to fight the thieves, Bunyip is invited to join the Noble Society of Pudding-owners and they camp for a night of singing and eating pudding round the fire. In the morning, Sam demonstrates what they understand by "breakfast humour" (Fig. 58), which involves "songs, roars of laughter, and boisterous jests" (LINDSAY, 2016, p. 38), by

doing a rapid back-flap and landing with a thump on Bill's head. As Bill was unprepared for this act of boisterous humour, his face was pushed into the Puddin' with great violence, and the gravy was splashed in his eye (ibid.).

Both Bill and Albert are outraged and complain:

'Humour's humour,' shouted Bill, 'but puddin' in the **whiskers** is no joke.'

'**Whiskers** in the Puddin' is worse than puddin' in the **whiskers**,' shouted the Puddin', standing up in his basin. (LINDSAY, 2006, p. 39)

The passage has been translated as follows:

– *Humor é humor – gritou Bill –, mas pudim no **bigode** não tem graça.*

– ***Bigode** no Pudim é pior que pudim no **bigode** – gritou o Pudim, parado de pé em sua tigela.*



Figure 58. “Breakfast humour.” Norman Lindsay. *The Magic Pudding*, 2006, p. 39.

Bill wears a beard [*barba*] and a moustache [*bigode*] and perhaps also whiskers [*suiças*], but it is hard to tell where the beard becomes whiskers. Although he is a sailor, he looks rather like a swagman than like the aristocratic types who would wear well-groomed whiskers. Besides, the possibility of reading the book aloud was considered in the translation process, showing that the word *bigode* would this time render a more euphonious effect than *suiças*. When they are caught by the thieves and tied up inside a bag full of bran, *bigode* is again the choice to designate Bill’s whiskers:

'if there's anything worse than losing a valuable Puddin', it's bran in the **whiskers**'.  
(LINDSAY, 2006, p. 81)

*“se tem coisa pior que perder um Pudim valioso, é ter farelo no **bigode**”.*

In the passage below, however, both *bigode* and *suiça* are used for the same whiskers. On their way after the thieves, they meet a Kookaburra, who is not very friendly (Fig. 59):

'Who are you starin' at, Poodle's **whiskers**?' he asked.

'Never mind,' said Bill. 'I'm starin' at you for a good an' sufficient reason.'

'Are yer?' said the Kookaburra. 'Well, all I can say is that if yer don't take yer dial outer the road I'll bloomin' well take an' bounce a gibber off yer crust,' and he followed them for quite a long way, singing out insulting things such as, '**You with the wire whiskers**,' and 'Get onter the bloke with the **face fringe**.' (LINDSAY, 2006, p. 71 – 72)

– Tá me encarando por quê, ô **Bigode** de Poodle? – perguntou.

– Não se preocupe – respondeu Bill. – Estou lhe encarando por uma razão muito boa e justa.

– Ah, é? – disse o Cucaburra – Bom, só digo que se não tirar o teu maldito focinho da estrada, vai levar uma pedrada nos costados.

E ele os seguiu por bastante tempo, gritando insultos do tipo: “Ô tu aí da **suíça suja**” e “Olha o cara da **fuça de franja**”.



Figure 59. “‘Who are you starin’ at, Poodle’s Whiskers?’ Norman Lindsay. *The Magic Pudding*, 2006, p. 72.

Since it refers to “Poodle,” a dog breed, the first occurrence denotes “vibrissae,” which is commonly known in Portuguese as *bigode(s)* and never as *suíça* or *barba*; therefore it has been translated as *bigode*. The second occurrence is in a sentence containing two instances of alliteration and assonance, which are also present in the target language, even though the sounds are different, so the phonetic aspect determined the choice. In another passage, it was the action that determined the translation of the same word:

‘It’s worse than catchin’ your **whiskers** in the mangle,’ said Bill. (LINDSAY, 2006, p. 119)

– Pior que prender a **barba** na máquina de lavar – disse Bill.

In this case, there is not a drawing illustrating the scene, and Bill is not necessarily talking about his own whiskers, but rather about whiskers in general. Also, and more importantly, it is more plausible to catch one’s beard [*barba*] in the mangle – in fact, a

machine to squeeze clothes dry and not to wash them – than his moustache or even whiskers [suiças]. The humour and reading fluency have been then, hopefully, preserved. The next translation choice concerns a minor personage, who only appears within a song about a pudding-thief whose career has a violent ending. The thief watches a fearful man in a house making a pudding with onions, door knobs, wax, glue, gunpowder, and kerosene, among other unusual ingredients; when the man leaves the room, the thief gets in and eats the pudding, which explodes in his stomach killing him. This verse describes the man depicted in Figure 60:

Within he saw a fearful man,  
With eyes like coals a-glowing,  
Whose frightful **whiskers** over-ran  
His face, like weeds a-blowing;  
(LINDSAY, 2006, p. 98)

*Lá dentro, um homem medonho  
De olhos negros argutos  
No meio de um rosto bisonho  
Coberto de **pelos hirsutos**;*



Figure 60. “Within he saw a fearful man, / With eyes like coals a-glowing.” Norman Lindsay. *The Magic Pudding*, 2006, p. 72.

Like Bill Barnacle, this man wears the three styles of facial hair – a beard, a moustache and whiskers –, and also a lot of shaggy hair on his head, so any of them would have been semantically applicable. Then, the personage’s general aspect depicted in the illustration combined with the poetic demands (rhyme, meter) influenced the option for *pelos hirsutos* [shaggy hairs], instead of *barba*, *bigode*, or *suiças*. The variety of words in



Portuguese that can translate the same word in English made it possible to choose the best for each occurrence, considering the child reader, as well as the poetic demands of the VT.

### 3. 2. Bags

Another word with multiple meanings in English is “bag,” which denotes a handbag, a suitcase or “a container made of paper, plastic, or cloth, used for carrying or storing things,”<sup>18</sup> translated into Portuguese as *bolsa*, *mala* and *saco* respectively. It is fundamental to know the context to understand which one a text refers to, and Lindsay’s illustrations solve this problem. In *TMP*, the word occurs 47 times denoting the three different objects, plus one occurrence in the compound noun “bag-wig” (LINDSAY, 2006, p. 120), the kind of white curly hair wig worn by judges and barristers. Figure 61 is one of the six illustrations<sup>19</sup> in which the wig appears and, since it is recognisable by Brazilian child readers, it has been translated simply as *peruca* [wig].



Figure 61. “The Usher and the Judge. Norman Lindsay.” *The Magic Pudding*, 2006, p. 118.

“Bag” denoting baggage/a suitcase has already been mentioned before: it occurs 16 times, mostly as a rhyme for “swag” in the conversation Bunyip has with Egbert Rumpus Bumpus, the busy poet, about his doubt as to whether he should be a Traveller or a Swagman.

<sup>18</sup> Macmillan Dictionary online. Available at: <[http://www.macmillandictionary.com/dictionary/british/bag\\_1](http://www.macmillandictionary.com/dictionary/british/bag_1)> (Accessed on 3 May, 2017)

<sup>19</sup> On pages 115, 118, 121, 123, 130 and 132.

Given that the most natural word in Portuguese in this context is *mala*, this has been the word rendered in Portuguese in all the occurrences with this meaning, as the following extract exemplifies (bold mine):

As you've no **bags** it's plain to see  
 A traveller you cannot be;  
 And as a swag you haven't either  
 You cannot be a swagman neither.  
 For travellers must carry **bags**,  
 And swagmen have to hump their swags  
     Like bottle-ohs or ragmen.  
 As you have neither swag nor **bag**  
     You must remain a simple wag,  
 And not a swag- or **bag**man.  
 (LINDSAY, 2006, p. 11)

***Mala** não tem, é fácil se ver:  
 Então, viajante não pode ser;  
 Ser andarilho, também não dá,  
 Porque uma trouxa tampouco há.  
 Para ser viajante, precisa de **mala**;  
 Andarilho sem trouxa, nem se fala.  
     Nem andarilho nem viajante,  
 Se **mala** nem trouxa você não tem;  
 Porém, se sabe caminhar bem,  
     Que seja só um caminhante.*

The pictorial text influenced the translations of the other two meanings as well. Among his few belongings, the Pudding-owners carry a bag, which, considering their swagman-like lifestyle, it could be a container made of cloth, for example; hence it would have been translated as *saco*. The fact that they carry things such as tea, sugar and biscuits in their bag contributes to such assumption. However, the illustrations (Figures 62 and 63) show that the object they carry is a handbag, and, accordingly, it has been translated as *bolsa* (bold mine):

After they had eaten as much as they wanted, the things were put away in the **bag**, and they settled down comfortably for the evening. (LINDSAY, 2006, p. 29)

*Depois de comerem à vontade, tudo foi guardado na **bolsa**, e eles se acomodaram confortavelmente para passar a noite.*



Figure 62. “The Noble Society of Puddin’-owners eating round a campfire.” Norman Lindsay. *The Magic Pudding*, 2006, p. 29.

‘The **bag** is also required,’ he said to Sam, and taking that in his hand and turning his coat inside out, he stood before them completely disguised. (LINDSAY, 2006, p. 59)

*– Preciso da **bolsa** também – disse para Sam e, com a **bolsa** na mão e o casaco virado do avesso, parou diante deles, completamente disfarçado.*



Figure 63. “Bunyip disguised as a company promoter.” Norman Lindsay. *The Magic Pudding*, 2006, p. 59.

The third meaning (a container made of cloth) has been translated as *saco* in the 16 occurrences, all of them referring to the same object. There is also one reference to a paper bag, translated as *saco de papel*. This is actually clear enough even without the illustration, because it is used to carry bananas and its description as being made of paper makes it easier to imagine the kind of container. In this case, the pictorial text (Fig. 65) only confirms the information conveyed by the VT. The illustrations (Fig. 64 and 65) and the excerpts below exemplify occurrences of this kind of bag/*saco* (bold mine):

'We're after bringing you a present in this **bag**,' said the Possum. (LINDSAY, 2006, p. 79)

– *O plano é lhes dar um presente, que está neste **saco** – respondeu o Possum.*



Figure 64. “We're after bringing you a present in this bag.” Norman Lindsay. *The Magic Pudding*, 2006, p. 79.

He had some more bananas in a paper **bag**, and his face was one of those feeble faces that make one think of eggs and carrots and feathers, if you take my meaning. (LINDSAY, 2006, p. 108)

*Ele levava mais algumas bananas em um **saco** de papel, e seu rosto era um daqueles rostos raquíticos, que lembram ovos e cenouras e penas, se é que você me entende.*



Figure 65. “The Mayor and the Constable of Tooraloo.” Norman Lindsay. *The Magic Pudding*, 2006, p. 109.

These multiple meanings of such an ordinary word serves as an example of the close relationship between verbal and pictorial text in children’s literature and of how fundamental it is for the translator to view the illustrations as texts. If only the VT of this novel had been available for the translation, there would have been a strong probability of inaccuracy. The following sections address apparently minor details in the TT that become important when one tries to transpose them to another language without the information provided by the pictorial text.

### 3. 3. Nautical Terms

As seen in chapter 1, Norman Lindsay was a ship-modelling enthusiast and ships and maritime lingo pervade TMP, particularly through the rowing songs sung by the sailors. The lyrics describe a rough life, full of adventure, hard work and suffering. With the song *Spanish Gold*, Bill Barnacle expresses his frustration at not becoming a pirate in his youth. When he finally gets aboard a ship, he finds out there are no pirates or gold and he will have to work all day long and “get more kicks than Spanish gold” (LINDSAY, 2006, p. 30 – 31). Figure 66 shows him being abused, as he tells Bunyip (bold mine):

(...) many's the bootin' I've had for not takin' in the **slack of the topsail halyards** fast enough to suit their fancy. It's a hard life, the sea, and Sam here'll bear me out when I say that bein' hit on the head with a **belayin' pin** while tryin' to pick up the **weather earing** is an experience that no man wants twice. (LINDSAY, 2006, p. 31 – 32)



Figure 66. “Hit on the head with a belayin’ pin.” Norman Lindsay. *The Magic Pudding*, 2006, p. 31.

In Figure 66, Bill is hit on the head with the “belayin’ pin” in the captain’s hand, “while tryin’ to pick up the weather earing” (ibid.). The illustration contributed to the understanding of the action and of the nautical terms, which could be intricate even for English native readers unfamiliar with the jargon. The VT in Portuguese preserves this characteristic by rendering the conventional equivalent words as follows (bold mine):

*Levei muita botinada por demorar para esticar as **adriças da gávea** conforme me mandavam. É dura a vida no mar, e o Sam aqui é testemunha quando digo que apanhar no coco com um **cabeço de amarração**, enquanto se tenta levantar o **gancho da vela**, é uma experiência que ninguém quer repetir.*

When Bill and Sam Sawnoff take possession of Curry and Rice’s Magic Pudding after the shipwreck, they manage to get “off the iceberg on a homeward bound chicken coop” (LINDSAY, 2006, p. 21 – 22). Due to Lindsay’s precision to treat nautical terms, it was reasonable to think that he could be referring to a specific kind of boat – a makeshift one, or one in bad conditions, for example –, or maritime equipment. The first option considered was *um bote-galinheiro* [a chicken-coop boat]. However, the picture of a coop (with chickens included) (Figure 67) illustrating a passage about another shipwreck makes it clear that the sailors travel on an actual coop:



Figure 67. “Chicken coop.” Norman Lindsay. *The Magic Pudding*, 2006, p. 66.

Hence the word has been rendered into Portuguese as simply *galinheiro* in the two instances (bold mine):

(...) me an' Sam got off the iceberg on a homeward bound **chicken coop**.  
(LINDSAY, 2006, p. 22 – 23)

(...) eu mais o Sam saímos do iceberg a bordo de um **galinheiro**.

'He saved the Noble Buncle  
By divin' off the poop.  
The maiding in a funk all  
He, saved along with Uncle  
Upon a **chicken coop**  
(LINDSAY, 2006, p. 67)

“Ele salvou o Nobre Estio,  
Mergulhando bem ligeiro.  
A donzela em desvario,  
Ele salvou com o Tio,  
Em cima de um **galinheiro**.”

### 3. 4. At the Court House

The climax of the story is the fight at the Tooraloo Court House, where everybody is taken after being arrested for disturbance. Since the Judge is more interested in eating and drinking, the Puddin-owners decide to dismiss him and Bill Barnacle assumes the role of the judge to examine and sentence the thieves. The room is depicted in the illustration as follows:



Figure 68. “The Tooraloo Court of Law.” Norman Lindsay. *The Magic Pudding*, 2006, p. 123.

The pieces of furniture where the Judge, witnesses and defendants stand or sit in a courtroom are conventionally named in both the source and the target languages. The place where the judge sits, for instance, is called the “bench” in English and *tribuna* in Portuguese, so the conventional equivalent has been used in *O Pudim Mágico*. The place where the defendant sits or stands is called “the dock” in the source language and *banco dos réus* [defendants’ bench] in the target language. The fact that the word in Portuguese denotes a bench does not mean that the defendants actually sit on a bench at a court of law; they usually sit on a chair, as well as the members of the jury, who sit each one on a chair and all the chairs are often positioned behind a low fence or table. The place where the jury sits is called “the jury box” in English and *banca/bancada dos jurados/do júri* [jurors’/ jury’s board/stand], whereas the witnesses stand or sit in the “witness box,” named “stand” in American English



and *banco das testemunhas* [witnesses' bench] in Portuguese. In a translation involving only VT, particularly if aimed at adult readers, the conventional equivalents would be the first choice, and in fact that has been the choice for most parts of the courtroom. In two cases, however, it has not been possible to use the equivalent nouns in Portuguese, because they would have disagreed with the PT, as the following example demonstrates (bold mine):

After a sharp struggle, in which it was found necessary to bend the Possum's snout severely in order to make him listen to reason, the puddin'-thieves were forced **into the dock**. (LINDSAY, 2006, p. 120)

The VT already poses a challenge because the preposition “into” suggests a movement to enter a place, to go inside a (possibly enclosed) space. This suggestion is confirmed by the illustration above (Figure 68) and by the two below (Figures 69 – 70):



Figures 69 – 70: “The Tooraloo Court of Law.” Norman Lindsay. *The Magic Pudding*, 2006, p.125 and 132.

The three illustrations show that the dock is an enclosed space, which could not be called a bench, especially considering the defendants are standing and not sitting. For this reason, the conventional equivalent has not been adopted and the dock has been rendered into Portuguese as *cercadinho dos réus* [defendants' little cage] as follows (bold mine):

*Depois de uma briga feia, quando foi preciso entortar gravemente o focinho do Possum para fazê-lo ouvir a voz da razão, os ladrões-de-pudim foram levados à força ao **cercadinho dos réus**.*

Even though this is not a legal term, it is consistent with the general plan for the translation, which, as stated before, prioritizes the child reader's comprehension. As the child will read both the verbal and the pictorial texts as a coherent whole, the words must agree with the

pictures, which cannot be changed. As for the “witness-box,” it was the action as well as the picture that determined the translation (bold mine):

'The identity of the bag-stealers bein' now settled,' went on Bill, I shall kindly ask Sir Benjimen to step down, and call on Sir Samuel Sawnoff to **ascend** the **witness-box**.'

Sam **stepped up** cheerfully, but, as the **witness-box** was the wrong size for Penguins, they had to hand him a chair to **stand** on. (LINDSAY, 2006, p. 125)



Figure 71. “Sam Sawnoff on the witness-box.” Norman Lindsay. *The Magic Pudding*, 2006, p. 126.

Both VT and PT (Fig. 71) describe a movement of ascension and a standing position. It would have sounded odd to have someone standing on a bench as the Portuguese term (*banco dos jurados*) suggests, especially if a chair is put on top of it for the witness to stand on. Also, the illustration shows a piece of furniture that could not be called a bench and that looks rather like a pulpit or a podium into which one can walk since it has sides. The solution has been the following:

– *Agora que a identidade dos ladrões-de-saco está esclarecida – continuou Bill –, solicito que o Senhor Benjimen tenha a bondade de retirar-se, e convoco o Senhor Samuel Serrado a **subir à tribuna** das testemunhas.*

*Sam **subiu**, muito animado, mas, como a **tribuna** não era do tamanho adequado para Pinguins, trouxeram uma cadeira para ele ficar **mais alto**.*

The word *tribuna* [podium tribune] is consistent with the legal jargon and related to one of the possible Portuguese terms for “court”: *tribunal*. Besides, it is a word that designates the place where the judge sits, the reason why it has also been used to translate “bench” when referring to the judge’s place. As it has been stated before, the child reader might not be familiar with the legal jargon, just like s/he might not be familiar with the reference to handguns in Sam Sawnoff’s surname; in this case, however, the pictorial text illustrates the VT and the reader will be able to understand the action without difficulty.

### **3.5. Further considerations on the influence of the PT on the translation**

This chapter has addressed a few examples that show the influence of the pictorial text on the translation process. If the pictorial and the verbal texts are inseparable to the reader, they are inseparable to the translator as well and several decisions were made to consider both of them in the course of the translation process. First, there is the case of words with multiple meanings in the TL such as “whiskers” and “bag”: it would be impossible to know to which object each word referred without the pictorial information, so the objects could have been changed in the TT. The illustrations also aided in the translation by confirming the words when they were not evident enough per se, as in the case of the “chicken coop” and the nautical terms. Finally, the parts of the courtroom depicted in the illustrations influenced the translation by making the target VT agree with the PT so that the reader would not have difficulty identifying each part and comprehending the action.

#### 4. *O PUDIM MÁGICO*: TRANSLATION OR ADAPTATION?

The unprecedented connections between readers and texts allowed by digital reading devices pose new challenges to those involved in the making of children's literature, including the translator. Even though translators do not often take editorial and publishing decisions, how the product of their work will be accessed is also matter for reflection. In the case of *TMP*, since both the pictorial text and paratext were taken into consideration in the translation process, the possibility of rendering the TT on a digital reading device was also contemplated. What happens with (verbal and pictorial) texts and (verbal and pictorial) peritexts when the technical medium by which they are conveyed changes? Does such shift affect the reading and/or the translation process? When/How does a translation become an adaptation? Does a translation for children necessarily involve some degree of adaptation? How do domesticating and foreignising translations relate to adaptation?

This chapter aims to answer these questions, starting with a discussion about the differences between what the terms translation and adaptation mean to the public in general and to scholars. In the first part, translations (adaptations?) of the *Alice* books by Lewis Carroll are analysed and compared in order to explain why I see *O Pudim Mágico* as a foreignised translation of *TMP* instead of an adaptation. In the second part, mostly based on Lars Elleström's and Ellen McCracken's theoretical contributions to Literary Studies, as well as on Linda Hutcheon's contribution to the field of Adaptation Studies, the shift of the translated novel to a digital book and the implications for the translation/adaptation process and to the reading activity are investigated.

##### 4.1. *O Pudim Mágico* in print format

A recent edition of *Alice's Adventures in Wonderland* translated into Portuguese by Márcia Soares Guimarães (CARROLL, 2017) has the following information written on the cover (Fig. 72): *Versão Integral – Sem Adaptação* [Unabridged – Without Adaptation].



Figure 72: Cover of *Alice no País das Maravilhas*. Autêntica, 2017.

The label on the cover of this and all the other children's books of the same collection underscores a popular distinction between the concepts of “translation” and “adaptation.” In ordinary parlance, the former is equated with unabridged texts whereas the latter may imply omissions or other forms of alteration. According to Zohar Shavit, children's literature usually occupies a secondary position in literary polysystems, which permits or requires a greater degree of manipulation when it is translated, whether to re-create idioms, puns, metaphors and poetry, or to circumvent restrictions arising from cultural challenges (e.g. culture-specific items), or moral and ethical reasons (e.g. the aforementioned anti-Semitic remarks in *TMP*). The scholar claims that translators are allowed such “liberties” only to respect

the two principles on which translation for children is based: an adjustment of the text to make it appropriate and useful to the child, in accordance to what society regards (at a certain point in time), as educationally ‘good for the child’; and an adjustment of plot, characterization and language to prevailing society's perceptions of the child's ability to read and comprehend. (SHAVIT, 2006, p. 30)

Shavit claims that translation of children's literature is ambivalent: while it is aimed for children, it is also aimed for the adults involved in the purchasing and reading decisions. What Shavit calls "society's perceptions" include the writer's, the translator's, publishers', parents' and teachers' child image, which, as stated earlier in this thesis, combines the adults' memories, their experience with children and their judgement about what may or may not be attractive, useful and suitable for them. Since such perceptions depend on subjective assessment, they are prone to misinterpretations. In short, there are no established rules to cope with all the components of children's literature and translation. Hence, attention to every detail is required, even though it will not guarantee a fully controlled result. Deletion, attenuation, synonymy and universalization, among other strategies suggested by Aixelá (1996), are employed not only to handle ethical or moral challenges, but also for stylistic and aesthetic purposes, for example, to handle wordplay – puns, alliteration, assonance, rhyme, onomatopoeia, etc. –, which requires manipulation to preserve the humorous effect of the ST. It is worth noticing that these manipulated translations are not termed "adaptations" by Shavit, which is evidence of a distinct notion of adaptation in reference to children's literature.

According to the label on its cover, the 2017 translation of *Alice* has not "adapted" the puns and nursery rhymes of the source text, for example, unlike our translation of the same book (FURTADO and KUGLAND, 2007). This option for a more literal translation is, on the one hand, what is commonly expected by the public to be a "faithful" rendering of the source text in another language; on the other hand, it lacks an essential element of this and other Carroll's works: the humour originated by the language itself. The poems and nursery rhymes that Alice tries to remember and cannot (because she is not the same person as she used to be before falling down the rabbit hole) are examples of this sort of wit that pervades the two *Alice* books. Parodies of well-known poems and nursery rhymes serve to demonstrate Alice's memory/identity problem, while causing a humorous effect and, in order to recognise a parody, it is necessary to know the parodied work and realise it has been altered. Otherwise, there is no joke and it is unclear that Alice has difficulty remembering the lyrics. Today's Brazilian child readers will hardly be able to recognise parodies of nineteenth-century English nursery rhymes, because they are not familiar with them and thus the effect of comical confusion will be lost. Both *Alice* books are full of this particular humour, which involves poetry, songs, parodies, meta-commentary and all kinds of wordplay.

Wordplay is seldom rendered in a foreign language/culture without some degree of manipulation, since there are phonetic and semantic aspects involved, which cannot be repeated with the same effect in a different language. Linda Hutcheon claims that "parody is

an ironic subset of adaptation whether a change in medium is involved or not.” (HUTCHEON, 2006, p. 170) In fact, as she points out, adaptation is not synonymous with remediation, but partial remediations, as when music is added to a silent film, can “function as adaptations”. (HUTCHEON, 2006, p. 48) Adaptation implies intention, creation, interpretation, appropriation, and involves intertextuality; there is no translation without a certain degree of adaptation, and adaptors employ the same tools storytellers do. I would argue that the translation of children’s stories tends to offer opportunities to adaptation, and that there hardly will be a translation of children’s literature without adaptation, but they do not necessarily become adaptations as a whole. A translational process may include adaptation and still result in a translational product. In short, there can be adaptation within translation. Like this 2017 edition, most of the unabridged previous translations of the *Alice* books into Brazilian Portuguese opted for a rather superficial approach, which erased a great part of the puns and references to nursery rhymes. This choice made the texts comprehensible by adult readers, especially those interested in learning *about* the novels with the aid of notes, but hardly by children. Emphasizing that a translation is unabridged and without adaptation might be misleading: by conferring on the TT a title of loyalty to the source, this label actually hides the fact that a translation is not merely a lexical replacement. According to Hutcheon, “[j]ust as there is no such thing as a literal translation, there can be no literal adaptation.” (HUTCHEON, 2006, p. 16) A more accurate label would therefore read *Tradução da Versão Integral* [Unabridged Translation].

In order to approximate the SC to the TC, proper names, culture-specific items, puns and poetical elements of the source texts have been changed in our translations of the *Alice* books, with the consequent alteration of entire chapters. The dormouse (CARROLL, 2000, p. 69), for instance, has been replaced with a sloth (CARROLL, 2007, p. 86), an animal identifiable by a Brazilian child and promptly related to sleepiness, for example. *TMP* has received a distinct treatment to keep its foreign origin transparent; therefore, the native animals have been preserved in the TT. Given the distinct choices, should it be affirmed that our translations of the *Alice* books are in fact adaptations whereas *O Pudim Mágico* is not? Following the same criteria, could it be affirmed that the 2017 *Alice no País das Maravilhas* is a translation because it is unabridged and does not “contain adaptation”? Therefore, is it the degree of alteration that determines when a translation becomes an adaptation? I would argue that alteration is not synonymous with adaptation and translation is not opposite to adaptation. The line between translation and adaptation, particularly in children’s literature, is far from

clearly defined. In the *Routledge Encyclopedia of Translation Studies*, adaptation is defined as follows:

Since Bastin (1998), there has been no comprehensive definition of adaptation. The concept continues to be part of a fuzzy metalanguage used by translation studies scholars. Today, adaptation is considered only one type of ‘intervention’ on the part of the translators, among which a distinction must be made between ‘deliberate interventions’ (Bastin 2005) and deviations from literality. (BAKER and SALDANHA, 2011, p. 3)

These “deviations from literality” are often found in children’s literature, poetry (and lyrics), drama and any other works in which the language is explored beyond its semantic aspects. Although the concepts may be distinguishable, it is possible to deliberately intervene in a text in order to deviate from literality, as in the case of our *Alice* books and *O Pudim Mágico* as well. It is remarkable how often words such as “deviation,” “proximity,” and “fidelity” are found in theoretical literature about adaptation. It is equally remarkable how often the idea of “permission to adapt” is found in such texts, as if the translator were committing a sort of misdemeanour or betrayal – according to the old Italian adage, *traduttore, traditore* [translator, traitor] –, which would be acceptable and “excusable” *sometimes*. The following excerpt is an example of both the attempt at defining and justifying procedures of adaptation (bold mine):

It is possible to classify definitions of adaptation under specific topics (translation strategy, genre, metalanguage, faithfulness), though inevitably these definitions tend to overlap. As one of a number of translation STRATEGIES, adaptation can be defined in a technical and objective way. The best-known definition is that of Vinay and Darbelnet (1958), who list adaptation as their seventh translation procedure: **adaptation** is a procedure which **can** be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby **necessitating some form of re-creation**. This widely accepted definition views adaptation as a local rather than global strategy, employed to achieve an equivalence of situations wherever cultural mismatches are encountered. (BAKER and SALDANHA, 2011, p. 4)

Our domesticated translations of the two *Alice* novels followed this deviating path to reveal their intrinsic style and humour, which are fundamental to a full aesthetic appreciation. Such aesthetic appreciation is naturally subjective and it does not correspond to the translator’s perception, an adult reader, but it is present nonetheless in any literary or artistic experience, even when the reader is too young to perceive it as so. Virtually every translation requires some degree of re-creation, since zero re-creation would render the source text verbatim, which could not be deemed to be a translation and would not be possibly accessed



by the TR. The opposite of this procedure, an entire re-creation of the source text, would result in a target text that could not be recognised as a translation either, since it would lose all connections with the source. The balance between these two poles is what makes every translation and/or adaptation and when one tries to draw a line to divide one from another, trouble arises. Umberto Eco defines translation in the title of his book “Almost the Same Thing – Experiences in Translation”<sup>20</sup> (ECO, 2007), and declares that there is a universe within the word “almost,” which is elastic enough to encompass what some people would name “adaptation.” Equivalence, a term that is usually mentioned in reference to translation/adaptation is not a clear-cut concept or criterion either:

Equivalence in meaning cannot be taken as a satisfactory criterion for a correct translation, first of all because in order to define the still undefined notion of translation one would have to employ a notion as obscure as equivalence of meaning, and some people think that meaning is that which remains unchanged in the process of translation. We cannot even accept the naïve idea that equivalence in meaning is provided by synonymy, since it is commonly accepted that there are no complete synonyms in language. (ECO, 2008, p. 9)

Although it is questionable to speak of “a correct translation,” it is undeniable that “equivalence in meaning is not a satisfactory criterion” and that such equivalence cannot be “provided by synonymy, since (...) there are no complete synonyms in language” (ibid.) Whereas, as Eco says, “some people think that meaning is that which remains unchanged in the process of translation,” it is still not completely clear what “unchanged” means. As it was pointed out above, every translation requires changes; after all, it implies the creation of a new text, which is at the same time another – because it is written in another language – and the same – because it is read as though it were the original text written by a certain author, with a certain style, the same plot, characters (in case of a novel, for example), length, pace, and a set of circumstances, which make it possible for people from diverse places and times to read it and discuss it as if it were one and only text. If the concept of translation is intricate, so is the concept of adaptation, as several elements that characterize a translation are also intrinsic to adaptations.

Cattrysse (2014) points out that the notion of equivalence, for example, often associated with the allegedly faithful translation is not exclusive to the translation process, but it also applies to adaptation. When a novel is adapted into a film, for example, a connection between them is expected, as well as a connection between source and target texts is expected in a translational process. A translation cannot be distinguished from an adaptation according

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<sup>20</sup> *Quase a Mesma Coisa – Experiências em Tradução.*

to the relationships between source and target elements, either, since there are no established rules to determine whether such relationships are “translational or adaptational.” (CATTRYSSSE, 2014, p. 48) The scholar suggests rather a descriptive than a normative polysystemic approach of film adaptation, which is useful to think about this adaptation-translation dichotomy in relation to children’s literature. By evaluating the way the product of a translational/adaptational process functions in a certain spatiotemporal context, he demonstrates that the definition of the term “adaptation” also depends on the public’s perception of it. In short, what *functions* as an adaptation *is* an adaptation. (CATTRYSSSE, 2014, p. 52) As one devotes her/himself to translate a literary work, in particular children’s literature, the practice is likely to make it evident that this line is blurred. Even if the popular notion of adaptation is taken – as exemplified by the label on the 2017 *Alice’s* cover –, it is evident that some alteration will be required as well as allowed and welcome in every translational process. Even though our *Alices* may function as adaptations in a context in which the 2017 *Alice* is perceived and consumed as a translation, I choose to define them as translations, domesticated translations (VENUTI, 1995). Therefore, while admitting that too many insoluble questions remain to find a solution to the definition problem, for the purposes of the present study, *O Pudim Mágico* is, by contrast, a foreignised translation. “Translation” is employed herein also in the broad sense (both popular and scholarly) found in dictionaries: “the activity of changing spoken or written words into a different language;” “spoken or written words that have been changed into a different language.”<sup>21</sup>

As described in chapter 2, Aixelá’s procedure of extratextual gloss (combined with others) was applied in the course of the translation process so that connections with the foreign culture and language would remain visible. What still must be discussed is whether the presence of pictorial text and peritext may alter this definition. As demonstrated earlier, *TMP*’s verbal and pictorial texts are deeply correlated and, without the illustrations, a substantial portion of the novel (if not the whole of it) is unreadable. Moreover, several illustrations played an essential part in the translational process, which would have been hindered without the information they conveyed. It has also been demonstrated that the addition of pictorial peritext to the target text is consistent with the main criteria underlying this translation project: to create mechanisms through which the source setting and elements stay visible and the novel attractive to the target readers. The most common procedure of verbal extratextual gloss has been substituted with mostly pictorial extratextual gloss

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<sup>21</sup> MacMillan Dictionary online: Available at  
 <<http://www.macmillandictionary.com/dictionary/british/translation>> (Accessed on 22 May 2017).

combined with a verbal preface, which aims to inform the children about foreign elements in the novel before they start reading it. If verbal footnotes per se do not turn a translation into an adaptation, the peritexts added to *O Pudim Mágico* do not either. Besides, when a book receives a new edition and new illustrations accompany the verbal text, this alteration does not suffice to name it an adaptation. Therefore, the printed form of *O Pudim Mágico* as a whole, with its verbal and pictorial texts and peritexts, is a translation. Now, what changes when the medium changes? Are such changes enough to transform the process and the product into adaptations?

#### **4.2. *O Pudim Mágico* in digital format**

In this part, I will describe and discuss elements from *TMP* that might *require* alterations as well as others that might *allow* alterations in a digital rendering of the novel. It is worth pointing out that such elements, whether requiring or allowing alterations, belong to both the ST and the TT and thus they are not analysed only as part of the translation process or results. Nonetheless, they were fundamental for the translation and this is why they are object of the present study. Also, since this study focuses on pictorial textual and paratextual elements, both source and target pictorial texts and paratexts will also be analysed with regard to the shift from printed to digitized format. As a theoretical framework, the first and second sections of this part will address recent studies on the fields of intermedial and multimodal studies (ELLESTRÖM, 2010) and of digital literature (McCRACKEN, 2013), respectively; the third section will analyse examples from the translation of *TMP* based on the scholars' contribution, with the support of Linda Hutcheon's studies on adaptation.

##### **4.2.1. Elleström's Model: Intermedial Relations**

Lars Elleström's model was designed to analyse intermedial relations, i.e. the various, complex relations between diverse media. Since the term "medium" can apply to a variety of concepts, including both vehicles through which contents are conveyed as well as the contents themselves, he distinguishes "basic" and "qualified" (content) from "technical" (vehicle) media. In order to apply Elleström's model to the present analysis, it is worth detailing its terminology. Qualified media is e.g., cinema, literature or music, i.e. a set of media products that can be recognised as belonging in the same media, similar to the concept of genre. Basic media is each of the medium of which the qualified medium is compounded, and which can

be recognised as a distinct medium, such as the sound in a film. A qualified medium may be formed by only one basic medium, for example, photography. Basic media is distinct from qualified media because the former are characterized by four modalities (each consisting of specific modes) whereas the latter also depend on two qualifying aspects to be considered qualified media. The four modalities are the following: material, sensorial, spatiotemporal and semiotic.

The material modality is the “latent corporeal interface of the medium; where the senses meet the material impact” (ELLESTRÖM, 2010, p. 36). The interface of a verbal written text, for example usually consists of a static flat surface – the surface of a book page, for example – whereas music’s interface consists of sound waves. They are both corporeal and interpreted at sensorial and cognitive levels, but their nature is diverse: whereas the former is accessed through one’s eyes, the latter is accessed through one’s ears. They are latent because they are only realized when accessed by a receptor through a technical medium. Each modality consists of variants named “modes.” Human bodies (in dance and theatre, for example), sound waves (in music) and a written text’s flat surface (in literature, for example) are examples of modes of the material modality.

The sensorial modality refers to the perception of the medium’s interface by the human recipient. Accordingly, the modes of the sensorial modality are one or more of the five senses through which the medium’s interface is accessed – sight, hearing, taste, smell and touch – along with neural receptors and cognitive capacities involved in the relationship between media and recipient. A written verbal text (basic medium), and more specifically, the interface of a children’s novel (qualified medium) is accessed by means of mainly eyes and ears, if we think that the text might be read aloud to the child, or that silent readers might “hear” the words in their mind while seeing them. Also, books for younger, illiterate children often contain elements that can be touched (such as the aforementioned fur-lined covers) or smelled (such as books printed on scented paper).

The spatiotemporal modality refers to the perception of the four possible dimensions in the medium: width, height, depth and time. Among other examples, Elleström mentions the two dimensions of a static medium such as a photograph (width and height) and the four of a dance performance. The modes of this modality are space and time “manifested in the material interface” (ELLESTRÖM, 2010, p. 36) – a page, a stage, a sculpture, a dancer’s body –; cognitive space and perceptual time – the perception and cognition of space and time, essential to the experience and always present –; and virtual space and time – also perceived, but not necessarily materially present. Although the interface of a printed novel does not

include depth and time, the act of reading certainly involves the perception of time. It is a different perception of time when compared to a dance or theatrical performance, since, as pointed out by Elleström, “if one closes one’s eyes in the middle of a dance performance, something is missed” (ELLESTRÖM, 2010, p. 19), whereas one can always stop reading at any time and later on resume the reading at the same point, without missing anything. Also, whereas depth is not one of the dimensions perceived on a printed page, book illustrations can convey the illusion of depth on a target computer, especially if they are animated, an illusion similar to watching a film on the TV’s flat, two-dimensional surface.

The fourth modality is the semiotic, which involves the three others, since it depends on the recipient’s perception, conception and cognitive interpretation of the media’s material, sensorial and spatiotemporal modalities in order to create meaning. It involves the modes of “convention” (interpretation of symbolic signs), “resemblance” (iconic signs) and “contiguity” (indexical signs) (ibid.) Recipients of basic media create meaning as they perceive, conceive and thus cognitively interpret what they see, hear or touch in, verbal, pictorial or sound form, comparing to other books, pictures, songs and all kinds of previous information they have had. This creation of meaning will also vary according to the technical medium through which the media are accessed.

Having summarized the modes and modalities that characterize basic media, here are a few words about the two qualifying aspects that characterize qualified media. The two qualifying aspects are the “contextual” and the “operational.” As put by the scholar, “all qualified media are characterized by their origin, delimitation and use in specific historical, cultural and social circumstances (the *contextual qualifying* aspect).” (ELLESTRÖM, 2010, p. 33) The way every medium is perceived, accessed, interpreted and used depends on the temporal, cultural and social context in which it exists. As seen above, every basic or qualified medium needs a technical medium to be accessed and interpreted by recipients. Therefore, some basic and qualified media may disappear or change if the technical media that mediate them disappear, change or are replaced with new technical media. Fax art is an example of a medium that had a short life in the 1980s disappeared as facsimile machines became obsolete with the popularization of the Internet in the 1990s. Taking *OPM* for example, it is only possible to think of conveying the novel through an e-reader because there are e-readers, devices that did not exist a decade ago. Since they came into existence, “historical, cultural and social circumstances” have changed, including the forms of perceiving the basic or qualified media.

The other aspect to qualify media is the “operational,” which concerns “aesthetic and communicative characteristics” (ELLESTRÖM, 2010, p. 25) and thus also relies on the technical media through which it is realized in a certain context. Art forms in general are considered qualified media because, besides the four modalities, they also depend on a context and on the recipients’ recognition of their aesthetic and communicative features: “Media that are only identified by their modal appearances I propose to call *basic media*. Art forms and other cultural media types always rely strongly on the two qualifying aspects and hence can be called *qualified media*.” (ELLESTRÖM, 2010, p. 27) The qualifying aspects distinguish e.g. sounds in general (auditory texts) from music, or recorded images in general from cinema, or any visual text from visual literature, for example. Differences between basic media can be described only according to the modalities, whereas qualified media also require qualifying aspects, which involve cultural and aesthetic issues. The difference between static images and moving images, for example, is determined by the spatiotemporal modality, because the latter involve not only space but also time. Audio literature is distinct from music not only because of the modalities involved, but also because contextual (cultural) and operational aspects (aesthetics, communication), as well as because of distinctions between semantic, symbolic and iconic elements.

For the purposes of this study, printed and digital books are termed “technical media” and both *TMP* and *OPM* are instances of literary texts, “qualified media,” whose main interfaces are verbal and pictorial texts on a flat surface, which are instances of “basic media.” Elleström also analyses the receptor of diverse basic and qualified media through diverse technical media, who perceives, experiences and interprets content through the five senses plus neural and cognitive capacities. All intermedial relations are realized in a certain space and a certain time, so the perception of the four dimensions – width, length, depth and time – is also involved in the reception. Given that:

- a. any basic or qualified media can only be mediated through technical media;
- b. some basic and qualified media depend on specific kinds of technical media to be mediated;
- c. basic and qualified media are altered according to the qualified media through which they are mediated,

the shift from the printed book to diverse digital books may change the form by which a text is realized, perceived and interpreted. The screen light, for example, makes the eye muscles respond in a certain way to adapt the pupil to read on a screen and the brain interprets it as a

screen, not as a page. The e-paper and the e-ink trick the brain and the eyes into looking at the centre of the object, as if watching TV.

As it has been pointed out, *OPM* in print format, with verbal and pictorial texts and paratexts included, is a foreignised translation; the same set of components is altered when remediated to a digital reader, because it is realized through a distinct technical medium. The effects of such remediation will be addressed further in section 4.2.3 as examples from the translation of *TMP* are analysed. Before proceeding with the examples, I will briefly describe Ellen McCracken's contributions to the study of paratext in digital technical media.

#### 4.2.2 McCracken's model: Centrifugal and Centripetal Vectors

Ellen McCracken (2013) expands Genette's concept of paratext (see chapter 2) to analyse the impact of new digital platforms on the act of reading and on the text-paratext relationship. Although Genette's model is not specific to printed books, it is mostly related to them, since it usually treats the book as a physical object, in which the text is central and the paratext is adjacent to the text. Roughly speaking, the peritext is included within the physical object – or the technical medium in Elleström's terminology –, whereas the epitext exists outside it. Instead of static locations in and outside the object, McCracken proposes an idea of movement inside and outside the text as human readers access extra information on digital devices. If Genette avoids drawing clear boundaries between inside and outside, preferring the idea of threshold to define the text-peritext relationships, it is even more difficult to talk about inside and outside a digital device, since the text's materiality is of a diverse sort and its boundaries are not as definite as in a printed text.

Due to the fact that readers can access content “inside” and “outside” the text without turning physical pages or leaving the object aside, McCracken claims that the relationship between text and paratext also changes and thus requires new terminology. Hence, she talks about “centrifugal and centripetal vectors”: the former corresponds to Genette's “epitext” and refers to movements outwards, whereas the latter corresponds to the “peritext” and refers to movements inwards. Some features usually contained in digital readers that determine centripetal trajectories are embedded dictionaries, text-to-speech, and note-taking applications, whereas advertising and Internet-based content determine centrifugal trajectories. Hyperlinks, according to her, are the great difference between printed and digital books, because they encourage or force motions that affect the act of reading and thus the perception and interpretation of the content. Whereas hyperlinks may facilitate readers' access

to information in a faster and easier way, they might also be a source of distraction and prevent the reader from concentrating on the text.

McCracken compares a number of e-readers like Amazon Kindle and tablet computers like Apple iPad, each with diverse features, to demonstrate that digital reading devices influence on reading practices. She compares, for example, material about a novel or film published in a magazine – which the reader/viewer will access as epitext – to commercial features linked to Kindle, which send readers to a website or social network at the end of a book so that they may express their opinions on the story, plot, author, and read about other readers' opinions, while receiving advertising. Readers' interference in the text by creating epitext (with their opinions on the Internet) and peritext (with the notes they may add to the text) may challenge the concept of authorization, since there is no (or there is minor) interference of authors or publishers in the process. These readers' contributions also establish connections between readers: in comparison, it is as if someone read a book which had been read by other people before and found underlined passages or handwritten notes on its margins. The differences between Kindle's and iPad's interfaces require attention, since sound, movement, colour and light are features likely to interfere in the reading experience. Whereas Kindle uses e-ink technology (good for letters but not for coloured images), iPad has a backlit screen, which makes the reading more uncomfortable in sunlight. Whereas iPad's features include easy access to the Internet, colour and animation, Kindle allows a reading experience closer to that on a printed book and it is cheaper than the table computer. It is important to make a clear distinction between *material modality* and *technical media*. The *technical medium* "book" is different from the *technical medium* "iPad" or "Kindle," but the *material modality*, the corporeal interface, is the same: a flat surface, like that of a TV screen (ELLESTRÖM, 2010, p.23). When the technical media is altered, it is the sensorial modality that is altered. Visual texts always involve sets of basic media, and the intermedial relations/distinctions between images and words are based on iconic and symbolic aspects.

Digital media change so fast that there is hardly enough time to conclude a research on new media before its corpus becomes obsolete. Recent studies on digital media in the fields of translation, adaptation and intermediality analyse media such as CD-ROM and DVD, which have been losing ground for nearly a decade – the latter has virtually disappeared, at least for domestic use. It is thus likely that the objects of this study – Kindle e-readers and tablet computers such as the iPad – will not be exceptions. Nonetheless, it is reasonable to expect that there will be new forms of technical media to store and realize qualified media such as "visual literature" (ELLESTRÖM, 2010). The existence of such material formats introduces



new elements to be evaluated by the number of adults who write, translate, adapt, publish, commercialize and purchase children's literature. When one thinks of a children's book, this is especially concerning, since the readers are learning how to read, not in the basic sense of becoming literate, but in the broader sense of learning how to relate with books and literature. It is still early to evaluate the effects of these new forms of reader-text relationships, and it is not my intention to judge them as positive or negative, but they merit attention at least for the fact that children seem to be very attracted to screens and their light, colour and movement. Having this in mind, peritextual elements projected for printed books, such as those proposed for *OPM*, might not produce the same effect on a portable e-reader or tablet computer. On the other hand, these devices offer other features that could replace the material with content available on the Internet or created specially to accompany the digital novel. Hence, two main questions guide this investigation:

- (1) What *must* be altered in the transposition?
- (2) What *can* be altered in the transposition?

The first is about the inevitable changes in the text the translator/adaptor will have to make to keep the text readable by and appealing to children. The second deals not only with the challenges to keep the text readable and appealing, but also with the translator/adaptor's opportunity to use the medium to amplify the text and the way it is read. The next section addresses these questions with examples from both the ST and the TT.

#### **4.2.3. *O Pudim Mágico* on Kindle and iPad**

Near the end of the story, Albert and his owners escape from the courtroom and are planning what to do in order to avoid being robbed again. Bill urges the others to find a solution fast because they are ““pretty close up to the end of the book, and something will have to be done in a Tremendous Hurry, or else we'll be cut off short by the cover.”” (LINDSAY, 2006, p. 133 – 134) Upon realizing that if they “stop wandering along the road, (...) the story will stop wandering through the book” (ibid.) and thus the Pudding will not be coveted by thieves, they quickly decide to build a tree house in Benjimen Bransnap's market garden. As seen before in this thesis, the narrator addresses the readers again and refers to the illustration (Figure 73) to show them the house: “The picture overleaf saves the trouble of explaining how they built it, and what a splendid house it is.” (LINDSAY, 2006, p. 135)



Figure 73. “Benjimen’s market garden.” Norman Lindsay. *The Magic Pudding*, 2006, p. 136.

The mention to a leaf while talking about a tree should not be disregarded, so the TT reads “[o] desenho no outro lado da folha poupa o trabalho de explicar como construíram a casa e a maravilha que ficou.” For printed books, the TT can easily maintain the double meaning of “leaf,” which occurs in Portuguese as well as in English. For digital readers, however, both source and target texts might require some alteration. The mentions to the book cover and to the leaf imply the existence of a cover and pages, which are also present in digital readers, such as Amazon Kindle or Apple iPad. When the first e-readers were launched – the first was the Amazon Kindle in 2007 – the pages could actually be turned through a page-turn button that emulated the movement of the leaves of a printed book in animation. With the popularisation of touchscreens and concomitant commercial preference for minimalist designs, few e-readers still keep the page-turn button, such as Onyx, Pocketbook,

and Kindle Oasis, whereas most of them have suppressed physical buttons in favour of touchscreen interfaces. On iPads, by tapping the screen bottom, it is possible to see how many pages the text contains, which page one is reading, and go to any other page by clicking on its number. By tapping on the magnifying glass icon at the top of the screen, a search window opens for the reader to type a word or page number and access any pages or passages, similarly to what can be done with a printed book, and probably faster.

The word “overleaf,” on the other hand, suggests a double-sided page, which does not exist in e-readers, since the pages are individual and accessed one by one. The translator could solve this problem in the target text by rendering the words “the picture overleaf” as *o desenho na próxima página* [the drawing/picture on the next page], losing the relationship between the book leaves and the tree leaves, but still keeping the mention to the picture, which is still on the next page, after all. The way a book is read on a digital device is similar to the way it is read on paper: it is read from the left to the right and up to down, and the pages can be turned by swiping the screen to the left, or simply touching its right margin, allowing the next page to enter the screen, or the left margin to return to the previous one. Although, as pointed out above, the backlight directs one’s eyes to the center of the screen, the movement to see the illustration and the relationship between verbal and pictorial texts would not be significantly affected. Notwithstanding the more or less realistic way to turn pages, the page will be actually turned and hence the mention to “the picture overleaf” (ibid.) can be maintained.

The feeling that a book is near the end is another point that needs attention. While reading a printed book, one cannot avoid being aware of the distance from the beginning and to the end, since it is possible to see it and feel it in one’s hand, hence the reader of *TMP* already knows the story is about to end when Bill Barnacle confirms it. On an e-reader, regardless of how big their printed counterparts may be, every book is the same size as the device’s size. However, this is apparently a common concern, since manufacturers have developed mechanisms to compensate for the tactile information one receives by holding a printed book. New Kindle models, such as the Paperwhite, calculate the speed one reads based on how fast the pages are turned, and estimate the time required to finish a chapter or the book, which is informed at the bottom left of the screen. Also, based on the number of pages, the percentage of the book already read is informed at the bottom right. The mechanism to inform the reader about the number of pages on an iPad also compensates for the lack of somatosensory information. Again, even though the information comes through different senses – or, according to Elleström (2010), different modes of the sensorial modality

–, readers can still be aware that the end of the book is near when the character declares that they will be “cut off short by the cover.” (LINDSAY, 2006, p. 134) Especially if we think that there is in fact a cover, though not in paper. If the ST is not deeply affected by the remediation to a digital device, why would the TT be? The fact is that the ST *is* affected in the transposition because the technical medium through which the content is conveyed affects it, or, at least, it affects the way such content is received and interpreted. If the device, as it occurs with Kindle, is programmed to open to the first page of the main text, the reader may miss the preface, epigraph or cover, hence peritextual elements will be hidden. In the case of *OPM*, the reader may not see the foreword and thus s/he will not be aware of the meaning of “bunyip” in Bunyip Bluegum’s name or of the variety of dishes encompassed by the word “pudding” when these words first appear in the text proper. Also, the reader might not see the cover and thus not be introduced to the title character in pictorial form before reading about him in the VT. Even though these differences are apparently minor, they interfere with the reading comprehension, which demonstrates that the shift in the technical mediation is likely to alter the experience.

If a printed book can be emulated, there are other factors that influence the reading process. In the case of illustrated books, the pictorial text can be altered not to conform to the digital medium, but rather to take advantage of it. In other words, there might be more opportunities to amplify the reading experience than to restrict it. Accordingly, the transposition to a digital reader may facilitate the translation process as well. It is reasonable to think that an e-book does not require footnotes since the reader can always tap on an unknown word and look it up in the embedded dictionary. An Internet-connected tablet computer also allows the readers to search the web and find whatever may hamper their comprehension or help them amplify it. If, on the one hand, this connection reduces or eliminates the need for embedded peritext and might as well eliminate even the need to translate the motivated names (as discussed in chapter 2), on the other hand, it makes the whole Internet a potential source of epitext – e.g. interviews with the author, biographies, and articles on the book, the author and her/his oeuvre. In this case, the reader becomes more responsible for what s/he wants or needs to know to deepen, broaden or clarify her/his reading experience, therefore the author’s, the editor’s, the translator’s or any other intermediate agents’ interference might be reduced. Or might it not? Or might it rather be just altered? If one considers that the only information that needs to be added to a text as peritext is semantic/lexical or biographical, the reader could solve the problem by looking up a word in the dictionary or searching the web to satisfy her/his curiosity and finding whatever

information is not conveyed by the text. However, readers might fail to perceive some details of the text that require further information if a previous, probably more careful, reader, such as the translator, does not draw their attention to these details. Besides, if footnotes (not to mention endnotes) may impede the reading flow, constant centrifugal and centripetal motions potentially increase such impediment, consequently altering the way the text is accessed.

As far as translation and adaptation are concerned, the concept and treatment of paratext deserve attention. Since reading is e-readers' only purpose, they are technically limited and basically reproduce the printed book with the addition of a dictionary and possible contributions from other readers, not to mention advertisement. Hence, we could think that the translation process would not be as substantially affected by the technical medium as tablet computers, which offer tools that, while potentially affecting the reading activity, may also influence translation decisions. If embedded dictionaries make glossaries redundant, the pictorial extratextual gloss added to *OPM* may also be redundant on a tablet computer. By tapping on the illustration of an animal, the reader can go directly to a webpage containing verbal and pictorial information about it. By touching the screen on the word "wallaby", for instance, the reader may be sent to the same illustrations of the printed book and/or to an external location on the web. Even the story about Wilkins the explorer and the coincidence with the personage's name could be linked as epitextual information. The several puddings might be accessed through a click and the reader may watch videos showing the recipes in animation or live action. The possibility of adding sound to the "book" as voice over may also change adult-child reading interaction, since illiterate children can listen to the story without the presence of an adult or another, literate child. An intermedial relationship between aural and verbal texts would thus be included in the reading experience, or else a relationship between aural and pictorial texts, if an illiterate child has the words read by a voice-over application while looking at the pictorial text. The text would probably be read in a constant way, without the pauses and variations inherent in human interaction, which, if does not drastically influence the translation, it does influence the reading and thus it is food for thought.

Culture-related information in sound format might be included, e.g. *Waltzing Matilda*, which could be embedded in the application or accessed on the web to amplify the reader's knowledge about the story's environment. The lyrics would have to be translated so that the cultural reference would be accessible. Although children's literature is meant for loud reading, unless the song exists and is known by the readers, it is usually imagined and read (aloud or in the reader's mind) as poetry. A digitized version of *OPM*, especially an

application for tablet computers could have music added to the songs, which would be actually listened to and not only read. What is generally treated as poetry in the translation would hence require skills of song translation/adaptation, since the lyrics would be sung and a new element (“singability”) would interfere in the process.

As it was seen in chapter 1, the scenes depicted in the illustrations are full of movement and sometimes a series of pictures reproduce a sequence of movements. Lindsay privileges action over scenery and, unless the scenery is important for the narrative – e.g. the tree houses and the several houses where the Pudding-owners stop to inquire about the thieves –, the illustrations mostly show the characters in action. The reading experience may be enhanced on a tablet computer such as iPad with moving images, which makes it possible to use the suggested movement in Lindsay’s sequential illustrations in “actual” movement. The word “actual” is in inverted commas because animated movies are in fact a sequence of static images that create the illusion of movement. Notwithstanding the illusory effect, the effect is naturally far more realistic than a sequence of static, printed images. The following sequence of illustrations (Figures 74 – 78) is an example of static pictorial texts that might be turned into moving pictorial texts, combined or not with sound. It is interesting to notice that animation is a medium that cannot be mediated by printed paper, as it is demonstrated by the present printed paper. It can only be described by means of verbal and pictorial text, which is evidence of how the technical and the basic and qualified media are intertwined.



Figures 74 and 75: “First encounter between owners and thieves.” Norman Lindsay. *The Magic Pudding*, 2006, p. 24 – 25.



Figures 76 and 77: “First encounter between owners and thieves.” Norman Lindsay. *The Magic Pudding*, 2006, p. 26 – 27.



Figure 78: “First encounter between owners and thieves.” Norman Lindsay. *The Magic Pudding*, 2006, p. 28.

Besides the action scenes, other illustrations or parts of them may be animated, such as the fire hose reel (Fig. 79) or Uncle Wattleberry’s whiskers (Fig. 80), which could actually blow “about in the wind” and get “in the soup” (LINDSAY, 2006, p. 8). The koalas at the beginning of the novel (Fig. 81 – 83) could be animated and moved around so that the reader could look at them “frontways,” “sideways” and “from behind” (LINDSAY, 2006, p. 5 – 6) in a more realistic way; and the thieves could be vividly “forced into the dock” (LINDSAY, 2006, p. 120) (Figures 84 and 85).





Figure 79. "Fireman." Norman Lindsay. *The Magic Pudding*, 2006, p. 42.

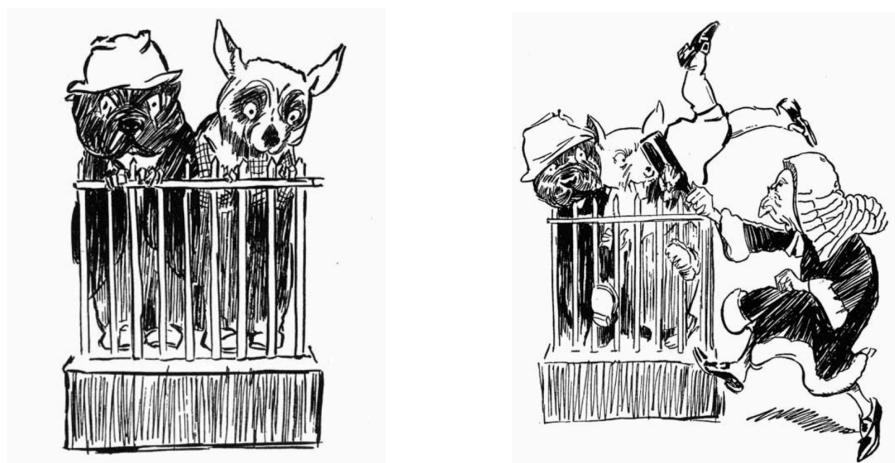


Figure 80. "Whiskers." Norman Lindsay. *The Magic Pudding*, 2006, p. 7.



Figures 81 – 83: "Bunyip Bluegum and Uncle Wattleberry." Norman Lindsay. *The Magic Pudding*, 2006, p. 3 – 4 – 5.





Figures 84 – 85. “The Tooraloo Court of Law.” Norman Lindsay. *The Magic Pudding*, 2006, p. 125 and 132.

The 2010 *Alice for the iPad*<sup>22</sup>, created by Chris Stevens is a highly enhanced version of the printed book. Carroll’s verbal text is unabridged and the illustrations by John Tenniel have been coloured. By touching the screen, tilting or shaking the tablet computer, the reader/player can make Alice grow big or shrink, and move objects such as the White Rabbit’s watch, the playing cards, the orange marmalade jar, and the “drink-me” bottle. Another application program, 2014 *Alice in Wonderland for iPad*, also contains the original full text and also translations into French, Italian and Spanish. The illustrations by Arthur Rackham can be accessed separately from the text, so that the reader/player can interact with them without reading the story<sup>23</sup>. A third application software, 2014 *The Alice app*, by Emanuel Paletz Corp., also contains the full text by Carroll and the illustrations are collages of Tenniel’s work mixed with fragments of Renaissance paintings<sup>24</sup>, all of them animated and made for interaction. The three of them also have soundtracks, which can be turned on and off, so that the reader may opt for a more silent mode to read the text, or else a playful mode, which might eliminate the act of reading whatsoever.

The *Alice* applications for iPad are what Elleström (2010) terms “transmediation,” like a similarly enhanced version of *O Pudim Mágico* would be, because the modalities are altered. The alteration of the technical medium’s interface – its material modality – has implications for the “physical and mental acts of perceiving the interface of the medium through the sense faculties.” (ELLESTRÖM, 2010, p. 36) The main modality affected in the transposition is the sensorial: the readers’ senses involved are not only sight and hearing, but

<sup>22</sup> Available at: <[https://www.youtube.com/watch?v=gew68Qj5kxw&feature=player\\_embedded](https://www.youtube.com/watch?v=gew68Qj5kxw&feature=player_embedded)>. Accessed on 31 May 2017.

<sup>23</sup> Available at: <<https://www.youtube.com/watch?v=0vFweU5EA4M>>. Accessed on 31 May 2017.

<sup>24</sup> Available at: <<https://www.youtube.com/watch?v=RWBc6U5ilks>>. Accessed on 31 May 2017.

also touch. The spatiotemporal modality is also affected, since animated images create a more realistic illusion of depth and time. Once these three modalities change, the fourth – semiotic modality – will also be affected, because the interpretation and creation of meaning rely on object-reader intermedial relationships. There is also alteration in what Linda Hutcheon calls “the modes of engagement” by which the reader/audience relates with the medium, which “involves what we may call a different ‘mental act’ for this audience” (HUTCHEON, 2006, p. 130). As put by Elleström, “media are constituted by both the physical realities and the cognitive function of human beings.” (ELLESTRÖM, 2010, p. 16) The fact that the reader’s kinds and degrees of immersion, and her/his physical and psychological reactions are affected by the technical medium is evidence that the technical medium is crucial for the experience. The centripetal and centrifugal movements (McCRACKEN, 2013) triggered by the tablet computer alter the experience to such an extent that it might not be called reading anymore: “playing” may be a more accurate definition of the person-medium relationship.

Given that digital reading devices allow diverse experiences and diverse modes of engagement, the same translation for a Kindle e-reader would arguably be an instance of “remediation,” since the shift would not affect the reading act as deeply as the one on the tablet computer. If the text suffers little or no alteration when accessed through e-readers such as Kindle, the reading experience can be broadened to include other layers of interaction between reader and text/paratext, particularly on tablet computers – rather a process of “transmediation.” By including e.g. the animation of Lindsay’s action sequences, hypertext and connection to the Internet, the intermedial relations are more concretely altered, and accordingly, they alter the reading experience to a greater extent. Both remediation and transmediation processes imply changes in the act of reading, even though the alteration in the modalities is more drastic in the latter. The intermedial relations between verbal and pictorial texts – two qualified media of which the novel is compounded – on the printed book remain more subtly altered in the remediation to Kindle. In the transmediation to iPad, on the other hand, other relationships between the basic media are forged with the employment of other modes of sensorial and spatiotemporal modalities.

Then: What *must be* altered? What *can* be altered?

It has been demonstrated that in the transposition of *O Pudim Mágico* (a foreignised translation) to other technical media, more alterations are *allowed* than *required*. The pictorial peritext added as extratextual gloss to the printed book could be kept, removed or altered on digital reading devices – either by embedding the same pictorial peritext in the text (centripetal motion), or by creating hyperlinks through which the readers could access the

Internet for further information (centrifugal motion). I would nonetheless keep the preface (VP) as a guide to the readers, who would thus be informed about the novel's Australian setting and the possibility of having more information about the puddings and native animals through the hyperlinks or other mechanisms. Hopefully, such alterations will be interesting enough to attract readers to the novel instead of distracting them from it.

## FINAL CONSIDERATIONS

Translating novels for children in the Information Age is a challenge. How can a static medium such as the printed text compete for children's attention against bright, colourful, interactive screens? Even when we consider illustrated books, the illustrations by Norman Lindsay in black and white would probably not be the best contender in this arena. Though valid, such bleak assessment is superficial as well because it fails to consider the subjective experience of reading a book. Whether a child is able to read or shares the experience with someone who reads to her/him, the child-text or child-adult-text interaction is distinct from the kind of interaction established between gamers or between gamer and game, for example, activities which are clearly active. The fact that reading is different from playing does not mean it is less active or less interesting, and in fact, reading is a form of playing too. Literature is a form of art, of aesthetic and communicative expression, and so is children's literature, which is also a source of amusement and knowledge.

As it can be attested by anyone who has read aloud to a child, the child is by no means passive and tends to ask for the reader to repeat passages or to stop reading so that the child can ask questions or "read" the illustrations. Children tend to memorize their favourite passages, especially when they contain poetry and songs, and remember their favourite stories when they grow up. The recent success of novels such as the *Harry Potter* and the *Percy Jackson & the Olympians* series is evidence that literature has survived the digital era and maybe it has benefitted from it. Film adaptations have proved to attract more readers to the adapted literary works rather than luring them away from literature. The impact of Peter Jackson's film adaptations of J. R. R Tolkien's trilogy *The Lord of the Rings* on Brazilian literary system is a striking example of this phenomenon. As pointed out by Elaine Indrusiak, the release of the films not only "boost[ed] the publishing market and stimulate[d] an interesting in reading" (INDRUSIAK, 2013, p. 107) the novels, but also "fed the recent but growing practice of fanfiction writing and sharing." (ibid.) Children's classics like the *Alice* books (1865 and 1871) by Lewis Carroll, *Heidi* (1881) by Johanna Spyri, *Peter Pan* (1911) by J. M. Barrie, and *Polyanna* (1913) by Eleanor H. Porter, are still in print in their original language or translated into a great number of languages, including Portuguese. If all these classics remain appealing to children in Brazil, why have they not had the opportunity to read *The Magic Pudding* yet?

2018 will celebrate the novel's hundredth anniversary, which makes it a good date to introduce this Australian classic to a new generation of readers, some of them already

interested in the aforementioned children's classics. This is the first translation of *TMP* into Portuguese and it will hopefully be published, so that Norman Lindsay and the novel will become part of our literary system and, specifically, of our children's literary system. Walter Benjamin, among other translators and translation scholars, defends that literary translation potentially enriches the target culture and language by bringing new elements into them. Grossman (2010), who agrees with this premise, claims that

literary translation infuses a language with influences, alterations, and combinations that would not have been possible without the presence of translated foreign literary styles and perceptions, the material significance and heft of literature that lies outside the territory of the purely monolingual. (GROSSMAN, 2010, p. 16)

The option for a foreignising translation of *TMP*, as stated in this thesis, aims to introduce not only the novel itself and its author, but also Australian cultural and natural environment into our cultural and literary systems. Furthermore, taking child readers into consideration, it aims to create opportunity for them to broaden their vocabulary and knowledge about a different culture and a different ecosystem. If the presence of "strange" foods and animals provokes an effect of curiosity along with amusement, the main objective of writing/translating for/to children will have been achieved. As put by Grossmann, "[t]ranslation plays an inimitable, essential part in the expansion of literary horizons through multilingual fertilization." (GROSSMAN, 2010, p. 22) The opportunity to offer the book in diverse platforms – printed or digitized – is another reason to try to amend this omission, and it is also an element for the translator to consider.

If the reader is always a translator's concern, when the text is aimed at people who are starting their relationship with literature, the translator's role is even broader. Firstly, the pictorial text requires special attention, since it is part of the text. Not only do the illustrations influence translation decisions, by e.g. clarifying information conveyed by the VT (as seen in chapter 3), but they can also serve as clarifying elements when employed as extratextual gloss (as seen in chapter 2), and may be explored in several manners to take advantage of new technical media (as seen in chapter 4). The importance of the illustrations in the narrative, and consequently for the translation, requires what Oittinen (2000) terms "visual literacy," which is apparently mastered by child readers before they learn to read and write, but curiously lost by a great number of adults, who are no longer able to "read" pictures as they once were and, due to this sort of blindness, tend to overlook them. If illustrations are an inseparable part of the text, then they are part of the translator's task. The use of pictorial peritext is consistent

with children's literature and hence it has been employed in the translation of *O Pudim Mágico*. Instead of resorting to word-based footnotes, a combination of verbal and pictorial peritexts was created to inform the printed book's reader about possibly unknown animals and foods of the story. This strategy was an attempt to let the activity flow without interruptions, allowing the readers to decide when and if they want to pause and resume the reading. On the transposition to digital readers, new intermedial relationships forged by the technical media potentially alter the act of reading, and may also alter the balance between verbal and pictorial text, as well as the need for or the access to paratext; nevertheless, whether in printed or digital reading devices, the word-illustration relationship remains fundamental for the majority of children's literature, and thus it is translational material.

Secondly, there is the sound factor. The fact that some technical media allow the addition of sound to the text amplifies the scope of the translator's research. The presence of poetic elements in the text, such as songs or nursery rhymes, requires a text that not only will be read aloud but may be sung as well, which will influence on translation decisions. Finally, there is a certain sense of responsibility that includes careful attention to elements in the ST and SC that might be puzzling or unintelligible to a child, as well as to elements whose appeal (e.g. comicality) may be lost in translation. This sense of collective responsibility partly arises from the generation gap between the producers/decision makers and the receptors of children's literature, which is legitimate, but should not justify censorship or disloyalty to the text or to the reader. Therefore, it is important to discuss and test solutions with other translators, readers and all the network of adults involved in the process of producing and purchasing children's literature, but it is equally or more important to communicate with the actual target readers. By reading to children and listening to them, trying to observe how they relate with the text and with literature, what attracts them in a story, in a certain passage, or in the reading activity itself, the translator will have the opportunity to understand the TR better while learning about her/his own profession.

I would have liked to include other aspects of *TMP* in the present study, but, aware that an annotated translation requires a deep and broad study, which encompasses a range of subjects that could not be fully attained within the limits of a Master's research, I have restricted this analysis to the various implications of the pictorial text for the translation/adaptation process. Other aspects such as its plot, characters and language; its poetry and songs in a great variety of meters and rhyme schemes; its intertextual relationships

with the *Alice* books<sup>25</sup>; its setting and culture, among others, merit further investigation, which is my intention to carry out in a doctoral research. After that, the novel might be translated again with a domesticating approach, perhaps with Brazilian animals, foods and songs replacing the foreign ones. For now, as stated above, I hope that *O Pudim Mágico* is published so that both our literary system and our academic environment will be improved with the introduction of this undeservedly unknown Australian children's classic, its author and his literary and artistic oeuvre. I also hope that, by highlighting the role of pictorial elements in literature, the present reflection helps to further blur the boundary dividing words from images and not only children but also we adults may recover our visual literacy and, luckily, our artistic skills.

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<sup>25</sup> For the relationships between *TMP* and the *Alice* books, see KUGLAND, 2016.

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## ATTACHMENT 1

### *Pudim de carne com rim (Steak and kidney pudding)*

*O pudim de carne com rim é salgado e leva carne de vaca e rim de porco ou de ovelha, que servem de recheio para uma massa folhada bem gordurosa.*

*Este aqui é do site de receitas australianas <http://allrecipes.com.au/recipe/7883/steak--kidney-pudding.aspx> com uma ajuda deste outro aqui: <http://www.jamieoliver.com/recipes/beef-recipes/steak-and-kidney-pudding/#rZzM83gKe0mM384C.97>*

### ***Ingredientes***

*Porções: 4*

#### *Massa:*

- Farinha de trigo + fermento: 2 xícaras de farinha de trigo misturada com duas colheres de chá de fermento*
- Noz moscada: 1/4 de colher de chá (só uma pontinha da colher) de noz moscada ralada na hora*
- Sal: 1/2 colher de chá de sal*
- Sebo (gordura sólida): 125 g de sebo picado.*
- Água gelada: Cerca de 2/3 de xícara de água gelada*

#### *Recheio*

- Farinha de trigo: 2 colheres de sopa de farinha de trigo*
- Sal: 1/2 colher de chá de sal*
- Pimenta do reino moída: quanto quiser*
- Tomilho: 1 colher de chá de tomilho fresco picado.*

- *Carne bovina: 500 g de bife de alcatra **ou** fraldinha **ou** ponta de agulha, sem a gordura e cortada em cubos de 2 a 3 cm.*
- *Rins de cordeiro: 3 rins de cordeiro, sem a pele e o miolo branco, lavado, seco e cortado em pedaços de 1 cm.*
- *Cebola: 1 cebola pequena, descascada e picada miudinha.*
- *Caldo de carne: 1/4 de copo (ou água pura, se preferir)*
- *Molho inglês: 2 colheres de chá de molho inglês (Worcestershire).*

➤ *Você também vai precisar de:*

- *Uma tigela de mais ou menos 1 litro que possa ir ao fogo;*
- *Uns 2 m de barbante;*
- *Uma folha de papel manteiga (desses que podem ir ao fogo) para cobrir a tigela;*
- *Uma folha de papel alumínio para cobrir a tigela;*
- *Uma panela grande para cozinhar o pudim com tigela e tudo (tem de caber a tigela e sobrar um espacinho para botar água).*

### ***Modo de fazer***

*Preparação: 30 minutos*

*Cozimento: 3 horas*

*Total: 3 horas e 30 minutos*

**1.** *Para fazer a massa, peneire a farinha, a noz-moscada e o sal em uma tigela. Misture a banha e adicione água gelada suficiente para formar uma massa lisa e macia. Cubra e reserve.*



2. Para fazer o recheio, misture a farinha, o sal, a pimenta e o tomilho em uma tigela, adicione a carne de vaca e os rins de cordeiro e mexa bem até que todos os pedacinhos estejam cobertos por igual com a mistura de farinha. Em seguida, misture a cebola.

3. Salpique um pouco de farinha em uma superfície (pode ser o balcão da pia ou a mesa). Sobre essa superfície, abra a massa com um rolo, formando um disco de mais ou menos 30 cm de diâmetro e 0,5 cm de espessura. Separe  $\frac{1}{4}$  da massa e reserve. Dobre o resto da massa como quiser, não precisa ser bem direitinho, e coloque em uma tigela de 1 litro levemente untada com manteiga. Desdobre a massa e vá pressionando com firmeza para ela aderir à tigela e ficar com seu formato. O excesso de massa pode (deve!) passar da borda da tigela e ficar um pouco pendurado, como se fosse um babado. Com uma colher, coloque a carne na tigela, por cima da massa. Misture o caldo de carne (ou a água) com o molho inglês e despeje quase tudo sobre a carne (reserve um pouco para servir no prato, quando estiver pronto). Abra a massa reservada, formando um disco do tamanho da borda da tigela e coloque-o sobre a carne. Pincele levemente com água fria a parte da massa que ficou para fora da tigela, em seguida, dobre as pontas para dentro e pressione bem para selar a carne dentro da massa.

4. Cubra o pudim com um círculo de papel manteiga, fazendo uma dobra no centro para que a massa tenha espaço para crescer. Cubra o topo da tigela com uma folha de papel alumínio e enrole o barbante ao redor da borda da tigela duas vezes, faça um nó duplo e passe uma popara o outro lado da tigela, formando uma alça. Essa alça vai servir para tirar a tigela de pudim de dentro da panela, quando estiver pronto.

5. Cozinhe por 3 horas dentro de uma panela com água fervente. Pode usar aquelas panelas especiais para cozinhar no vapor ou uma panela grande com água fervente até a metade da bacia. Feche bem a tampa da panela e abra de vez em quando para ver se a água não secou. Vá acrescentando água fervendo até que o pudim está cozido. Retire a tigela de dentro da panela. Para servir, corte o barbante, tire o papel vegetal e o papel alumínio, e sirva direto da tigela, jogando o caldo de carne que você reservou por cima (não esqueça de aquecê-lo antes). Ou desenforme assim: Depois de tirar o barbante e os papéis, ponha um prato no topo da tigela e vire de cabeça para baixo, e vá aquecer o caldo de carne. Depois que o caldo de carne estiver quente, remova a tigela de cima do pudim com cuidado e despeje o caldo por cima.

**[Ingredients**

Serves: 4

For the Pastry:

- 2 cups self-raising flour
- 1/4 teaspoon freshly grated nutmeg
- 1/2 teaspoon salt
- 125 g fresh beef suet (solid fat), shredded, or packaged shredded suet
- About 2/3 cup chilled water

For the Filling:

- 2 tablespoons plain flour
- 1/2 teaspoon salt
- Freshly ground black pepper
- 1 teaspoon chopped fresh thyme
- 500 g rump steak or beef skirt, trimmed of fat and cut into 2–3 cm cubes
- 3 lamb kidneys, skin and white core removed, washed, dried and cut into 1 cm pieces
- 1 small onion, peeled and finely chopped
- 1/4 cup beef stock, or water
- 2 teaspoons Worcestershire sauce

**Directions**

Preparation: 30min

Cook: 3hours

Ready in: 3hours30min

1. To make the pastry, sift the flour, nutmeg and salt into a bowl. Mix in the suet and add sufficient chilled water to make a soft dough. Cover and set aside.
2. To make the filling, mix the flour, salt, pepper and thyme together in a bowl, add the steak and kidneys and stir well until the meat is evenly coated with the flour mixture, then mix in the onion.

3. On a lightly floured surface, roll out the dough to a round of about 30 cm in diameter. Cut out a quarter and reserve. Fold the remaining dough loosely and place in a lightly buttered 1-litre pudding basin. Unfold and press into the shape of the basin, sealing the join firmly. Allow the excess dough to overhang the rim of the basin. Spoon the meat into the basin. Mix the stock or water with the Worcestershire sauce and pour over the meat. Roll out the reserved dough to a round the size of the top of the basin and place it on the meat. Lightly brush the overhanging dough with cold water, then fold in and press well to seal the meat inside the pastry.
4. Cover the pudding with a round of buttered greaseproof paper, folded in a pleat in the centre to allow for expansion. Cover the top of the basin with a sheet of pleated foil and secure with string.
5. Cook for 3 hours in a steamer or large saucepan filled with boiling water to come halfway up the sides of the basin and fitted with a tight lid. Replenish frequently with more boiling water until the pudding is cooked. To serve, tie a folded napkin around the pudding and serve straight from the basin.]<sup>26</sup>

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<sup>26</sup> Original recipe from *All recipes Australia* website. Available at: <<http://allrecipes.com.au/recipe/7883/steak--kidney-pudding.aspx>> (Accessed on 15 September 2016)

## ANNEX 1

### *Waltzing Matilda*

Lyrics by Andrew Barton "Banjo" Paterson (1895)

Once a jolly swagman camped by a billabong  
 Under the shade of a coolibah tree,  
 And he sang as he watched and waited 'til his billy      boiled  
 "You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
 "You'll come a-Waltzing Matilda, with me"  
 And he sang as he watched and waited 'til his billy boiled,  
 "You'll come a-Waltzing Matilda, with me".

Down came a jumbuck to drink at that billabong,  
 Up jumped the swagman and grabbed him with glee,  
 And he sang as he shoved that jumbuck in his tucker bag,  
 "You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
 "You'll come a-Waltzing Matilda, with me"  
 And he sang as he shoved that jumbuck in his tucker bag,  
 "You'll come a-Waltzing Matilda, with me".

Up rode the squatter, mounted on his thoroughbred,  
 Down came the troopers, one, two, three,  
 "Where's that jolly jumbuck you've got in your tucker bag?"  
 "You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
 "You'll come a-Waltzing Matilda, with me"  
 "Where's that jolly jumbuck you've got in your tucker bag?",  
 "You'll come a-Waltzing Matilda, with me".

Up jumped the swagman and sprang into the billabong,  
"You'll never catch me alive", said he,  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me".

Waltzing Matilda, Waltzing Matilda  
"You'll come a-Waltzing Matilda, with me"  
And his ghost may be heard as you pass by that billabong,  
"You'll come a-Waltzing Matilda, with me."  
"Oh, You'll come a-Waltzing Matilda, with me." <sup>27</sup>

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<sup>27</sup> From "Images of Australia." Website. Available at: < <http://www.imagesaustralia.com/waltzingmatilda.htm>>  
(Accessed on 20 April 2017)